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THE

Art Digest



Portrait of the Artist: Rembrandt

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February 1, 1942 25 Cents

THE NEWS AND OPINION OF THE ART WORLD



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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Philadelphia Story

LAST WEEK I took an early morning train down to Philadelphia to attend the press opening of the Pennsylvania Academy's 137th annual exhibition of contemporary American oils and sculpture.

The train was fairly well crowded with men in uniform and naturally the conversation between my partner, Joseph Luyber (an Academy alumnus), and me revolved around the valiant stand of General MacArthur in the Philippines, the surprising counter-offensive of the Red Army, and the activity of German U-boats in coastal waters. Art, the mission of our journey so far afield from 57th Street, was hardly mentioned. War talk was in the air and we were doing what all serious Americans were doing.

And then we entered the doors of the venerable Pennsylvania Academy, an institution that has already lived through four wars—the Mexican, the Civil, the Spanish and the first World War. There was something very comforting about wandering through the historic galleries, looking at some of the best art to come from our artists during the past critical, waiting year. We were doing what all serious American should do now and then.

Perhaps it was realization of danger from without that gave us more than ever a feeling of kinship with the artists. Anyway, we were less critical, more tolerant of what the artists were trying to achieve, and we thoroughly enjoyed ourselves. We agreed that the exhibition, on the whole, is gayer, healthier and more interesting than any Academy Annual in recent years. War had improved the quality of the exhibited work, or, more probably, it had broadened our base of perception.

It didn't take long to grasp the over-all message of the Pennsylvania Annual—that the durability of art is eternal. Its very constancy leases hope and lends courage. Some would call this escapism. Perhaps it is, but where's the sin? Joe and I left the Academy no less American because we had enjoyed a brief respite of companionship with our country's artists.

In the Broad Street Station we paused at a newsstand. "Look's like we knocked off another rat transport," said Joe softly, scanning the headlines—as all serious Americans do.

* * *

What, if any, has been the effect of the war at this early date on our artists? The Pennsylvania Academy Annual, as the first of our big national shows to open since December 7, proves to be something of a yardstick. Of course the bulk of the exhibits were painted before we entered the war, but since coming events cast their shadows most perceptibly upon the art of the times, some clues are to be found in this important exhibition.

For example, what is the significance behind the fact that there are no outright propaganda pictures, and that only one small, lonesome sculpture out of the 415 exhibits had war as its subject. Probably this: our artists are leaving propagandic pictures to the cartoonists, the illustrators and the poster-makers. They remember that, excepting George Bellows'

graphic *Edith Cavell* and a very few other works, little of aesthetic merit came out of the last war.

Judging from the Pennsylvania Academy show, it seems that the official declaration of war has had a stimulating effect upon our artistic production. It appears to have released some dormant springs that were dammed-up through the long tense period of waiting at the plate. Two Philadelphia art critics agree with me that the war has been beneficial in the field of contemporary expression.

Walter E. Baum of the *Evening Bulletin* summed up the Academy Annual as "a little more color and a little more gayety." Maybe, he adds, "it is the answer to a patient public's prayer or, perhaps, the artists had timed themselves to aid in a war-time need."

Dorothy Grafty of the *Record* feels that the war has helped the American artist to mature. "Long before the outbreak of the war," she writes, "art was anguished, depressed, turgid with foreboding. It's subject matter, it's pigments, it's techniques derived from gloom. You came away from a nationwide show with a dull, sick feeling of hopelessness."

"Something has changed all that. The Pennsylvania Annual has a lift and a buoyancy that are infectious. . . . There is more imagination, more poetry, more effective (not hysterical) drama in what the artists have to say. There is less superficial viewing with alarm, less propaganda, less playing to the galleries. Art has sobered down to something that is more wholesome and less imitative."

"This is the message of the Pennsylvania Annual. It is not to be found in any one exhibit. Rather is it an aggregate impression; something that sends you out refreshed, encouraged and fortified."

I met Miss Grafty on the Academy steps as she was leaving and I was entering on press day. After spending the afternoon in the Academy galleries, I realized why she had a refreshed snap to her eye and walked with a fortified step. It is indeed an encouraging exhibition.

Rembrandt Dramatized

THE wages of showmanship are attendance.

How many knew that the Metropolitan Museum possessed 25 paintings by Rembrandt, and 16 by pupils or once attributed to the master? The true Rembrandtian wealth of America's largest museum was well hidden from the general public through administrative red-tape and the arbitrary strings tied to bequests specifying that this or that painting must hang in such and such a location. Consequently the Metropolitan's Rembrandts were hidden so well along its five-city-blocks of length that the average visitor had little conception of the museum's treasures. Occasionally, a straggler, perhaps looking for Leutze's *Washington Crossing the Delaware* or Rosa Bonheur's *Horse Fair*, would make a thrilling personal discovery—a "new" Rembrandt.

All that has been changed, temporarily, by Director Francis Henry Taylor, an excellent showman in the new tradition. Sixteen of the Metropolitan's best Rembrandt paintings, together with a brilliant group of the great master's drawings and prints, have been segregated in three galleries and labelled "Exhibition by Rembrandt." Not one picture has been added to the material that has been in the museum for years; there are no loans or new accessions. It is merely the same cast with different billing. Where it was once a "group" show, it is now a "one-man" show with all the magical drawing power the label implies.

Result: Last Sunday the three galleries were so packed that you had to stand three-deep in front of *The Old Woman Cutting Her Nails* and Rembrandt's son Titus had a continuous assemblage of admirers. The Met's venture proves once again that the showmanship of a Billy Rose is needed in art.



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THE READERS COMMENT

Echo of Pushman Case

SIR: A few months back the DIGEST brought to me notice of a case lost by Hovsep Pushman, in reference to an illegal reproduction made of one of his paintings by its purchaser. Isn't this a case that should be severely protested to prevent the recurrence of the same through a united stand by art organizations.

Is it possible that in our great democratic country that an artist has less protection than a wild animal, which is legally protected most of the year and for whom a special permit is required to be hunted. The absurd judgment of this decision is hair-raising and resembles that of the so-called New Order of Europe.

—FRED EMANUEL, Brooklyn.

Ed.: It is too late to do anything about the Pushman case; the courts have spoken. The only recourse for the artist is to retain, in writing, reproduction rights to his work whenever it is sold.

Sundays for Soldiers

SIR: Our Sundays for Soldiers have proved more successful than we anticipated, and we are now planning to continue them indefinitely, presenting other entertainment in our auditorium besides films and using some of the excellent musical and other talents possessed by the citizens of Baltimore who are all anxious to contribute to the undertaking. We are still surprised at the cultivated tastes of the soldiers of this army, but are delighted to cater to it.

—LESLIE CHEEK, JR.,
Director, Baltimore Museum.

Plea for Tolerance

SIR: In art, no less than in life, intolerance is a barbaric plague. Let artists, who vociferously pretend to culture, desist from labeling those not in their aesthetic camp "insane," "fraudulent," or "dishonest." Only time, not contemporaries, can judge fairly and objectively.

—JOSEPH C. FULTON, New York City.

Craftsmanship Not Enough

SIR: In your article last issue on the National Academy you quote Royal Cortissoz as saying: "single-minded devotion to the integrity of art, the basis of which is sound craftsmanship." Art, then, is like good upholstery or cabinet making. Is it not important that the artist have those qualities called imagination, invention, ingenuity, or that rather hard to define quality known as personality? A man's an artist if he does a good competent job same as the good master plumber or carpenter!

—GEORGE C. AULT, Woodstock.

Ode to a Rejection

SIR: A member of the English department here at Russell Sage College, who sat for me, tells me that the little rhyme that follows, which I wrote after swallowing my pride, is entertaining. I call it "Apology, on the Receipt of an Academy Rejection, To a Model who Contributed His Services":

The august four in Philly
Did think my opus silly;
They spat four times in unison,
Then twice upon the moon and sun.
Agreed that they would rather die
Than to their walls my picture tie.

—GEORGE COLE, Artist-in-Residence,
Russell Sage College.

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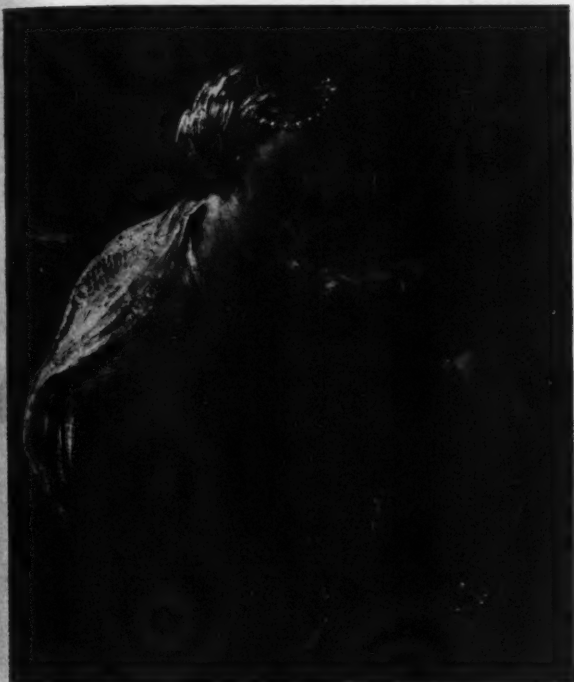
THE Art Digest

February 1, 1942

Peyton Boswell, Jr., Editor
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The Sibyl: REMBRANDT (c 1660)



Old Woman Cutting Her Nails: REMBRANDT (1648)

Metropolitan Features Its Rembrandts—Attracts Huge Crowds

THE Metropolitan Museum has a hit. On Sunday, Jan. 25, its galleries were as jam-packed as Macy's basement during a bargain sale. Visitors inched along in streams, elbowing past walls of people that all but obliterated the exhibits.

The attraction was not a modern French glamour-boy artist. It was that old 17th century standby, Rembrandt.

Rembrandt began life humbly, rose to towering heights of fashionable acceptance, then (ironically, when he be-

gan to produce his best work) toppled into discard. Bankrupt and broken, he spent his last years—years which brought forth deathless work—in dingy rooms above a ghetto junk shop. His passing, wrote *Time*, "was noted only by a handful of bearded ghetto Jews who hunched their shoulders and whispered among themselves that Rembrandt van Rijn had once been a great man."

All of Rembrandt's mourners, most of his contemporaries, have been curtailed by oblivion, but the artist, by contrast, is after 273 years a world renowned figure, a universally admired painter and printmaker.

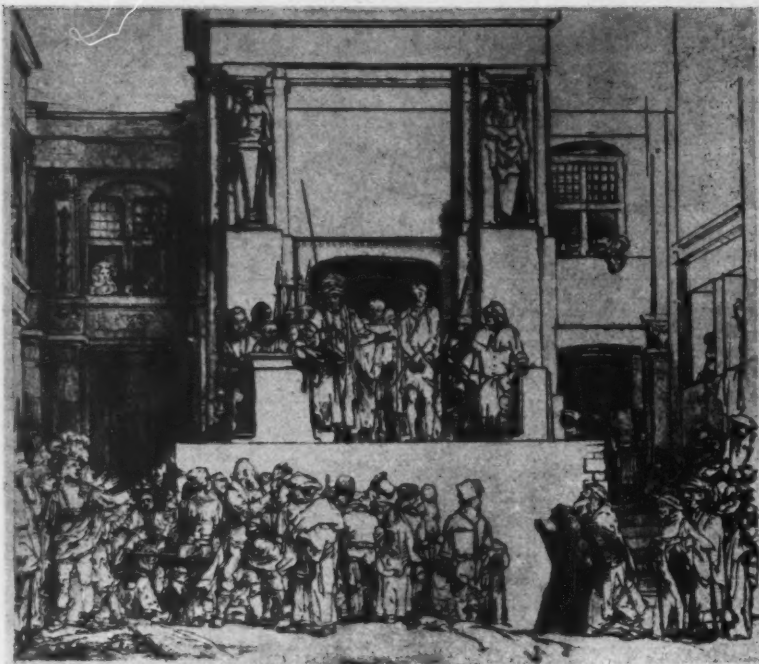
The Metropolitan, which owns 25 paintings now attributed to Rembrandt, and 16 by pupils or once attributed to the master, has selected 16 for its show: *Man With a Beard*, *Portrait of a Man*, *The Toilet of Bathsheba*, *The Artist's Son Titus*, *Man with a Magnifying Glass*, *Old Woman Cutting Her Nails*, *Portrait of a Young Man (The Auctioneer)*, *Pilate Washing His Hands*, *Portrait of the Artist*, *The Sibyl*, *The Noble Slav*, *Flora*, *Hendrickje Stoffels*, *Herman Doomer*, *Volkera van Beresteijn* and *Isaac Blessing Jacob* (the last attributed to Eeckhout).

Of the exhibits, some of which have been questioned by scholars, William M.

Hundred Guilder Print: REMBRANDT (Etching, c. 1649)



February 1, 1942



Christ Presented to the People: REMBRANDT (Etching, 1655)

Ivins, Jr., writes in the current *Bulletin*: "They have been included not only because in their own right they are very notable and beautiful pictures but because they represent important aspects of the Rembrandtian turn of thought . . . The experts, even the greatest, frequently change their perfectly honest opinions, and they frequently disagree . . . Actually the difference between a picture by Rembrandt and a picture not by Rembrandt lies not so much in the minutiae of the handwriting as in the presence or absence of a certain kind of spiritual glow. . . ."

Like all artists, Rembrandt sometimes failed to achieve that glow; at other times his pupils, "activated by him,

flouresced with a light and a warmth that can only be regarded as his."

Problems of authenticity apart, the Metropolitan's Rembrandt canvases provide a penetrating view of his career. They range from his *Noble Slav* and *Volker van Beresteijn*, both painted in 1632 when the artist was only 26, to *Man With a Beard*, dated 1665, four years before his death. Rembrandt's deepening perception and aesthetic maturity are seen progressing in steps in the intervening canvases. Where his early brushwork was slick and polished, that of his later periods was as rough and unobtrusive as it was magically eloquent; where light was once a theatrical element added to the canvas, it later

became a glowing, integral part out of which form was molded; where early portraits were accurate records of externals, later studies were X-rays of their subjects' souls, remarkable alike for their depth of understanding and their intense awareness of the subject's emotional maturity.

The Etchings of Rembrandt

Perhaps even a fuller picture of Rembrandt is gained from the Metropolitan's superb collection of 80 prints and 10 drawings, also on view. They span Rembrandt's career as a printmaker, trace his development both as man and as artist. Like his canvases, Rembrandt's prints grow progressively more penetrating, more moving. Though his earliest print, *Rembrandt's Mother* (1628), is a work of unusual maturity for a 22-year-old printmaker, his subsequent plates reveal the wizardry with which he was later to make a minimum of etched lines add up to breathing life, to uncanny characterization, to a brilliantly integrated entity.

Rembrandt etched religious scenes, landscapes, portraits, nudes and figure pieces—many of them literary in that they depict "ancient stories" that have endured for centuries. Not all come to life. "When a so-called literary picture is a failure," writes Ivins, the Metropolitan's print curator, "it is not because it is literary but because it is a mere assemblage of pictorial lumber which no match has turned into a single flame."

There are flames aplenty in the graphic section of the Metropolitan's show (on view through March 31) . . . "quiet half-uttered phrases of some quick, intimate drawing or homely 'minor' print—in which Rembrandt spoke of himself, diffidently and with an unfinished gesture, to his friends."

Ivins in his fresh, unhackneyed essay has much to say about the traditional valuation of Rembrandt's prints. Blanc in the 19th century, and Gersaint and Bartsch in the 18th set up evaluations based on the tastes of their time. They gave highest rank to regimented techniques, to "finish." And their evaluations, like those of most pioneer appraisers, colored the judgments of all succeeding scholars.

Ivins re-examines the case unfettered by prejudgments. Of the six prints traditionally regarded as tops—*The Good Samaritan*, *The Annunciation to the Shepherds*, *The Death of the Virgin*, *Ephraim Bonus*, *The Hundred Guilder Print* and *The Three Trees*—Ivins writes that "it is worth noting that none of these six most famous prints was done after 1650, that Rembrandt did not finally cease etching until 1665, and that as a painter he reached the miraculous years of his greatness in the 1650s."

Ivins characterizes the *Annunciation* as "a clever compilation of all sorts of things" in which "the several ingredients maintain their separate identities and refuse to become one substance of one story either as a three-dimensional composition or as a single dramatic event." He impales *The Hundred Guilder Print* and *The Three Trees*—sacred cows in any man's collection—with unerring discernment. "Like the *Three Trees*, the *Guilder* is eminently theatrical."

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Landscape With Sportsman and Dog: REMBRANDT (Etching, 1652)





Carnival Evening: ROUSSEAU



Rendezvous in the Forest: ROUSSEAU

Chicago Retrospective Traces Evolution of Primitive Rousseau

In 1910, the year of his death, Henri Rousseau wrote to the critic, André Dupont: "I have been told that my work is not of this century. As you will understand, I cannot now change my manner which I have acquired as the result of obstinate toil. . . ."

Burdened to his last day by poverty, ridiculed by the public and jeered by the critics during most of his career, Rousseau toiled obstinately, but not in vain. His art, which fitted no popular concept of his day, has weathered Time more durably than that of his detractors. If his art was not of their day, it was of the future—today, when scholars probe his career and collectors and museums avidly buy his canvases.

In collaboration with New York's Mu-

seum of Modern Art, the Art Institute of Chicago has assembled 35 American-owned Rousseau canvases which recreate the obscure customs inspector's career from 1886 (one year after he retired at the age of 40 to become a painter) to 1910. On view at the Institute through Feb. 23, the exhibition, which will later be seen at the Modern Museum, is the largest Rousseau show ever held in America. Using this exhibition as a basis, Daniel Catton Rich, director of the Institute, now appraises Rousseau as standing "with Seurat, Cézanne and Van Gogh as one of the four most influential painters of the late 19th century."

Too poor to enroll in an art school, Rousseau went to nature for his lessons,

and to Gérôme and Clément for advice. His earliest efforts were based on what Director Rich, in the show's superb catalogue, describes as "the whole retarded idiom of folk painting." Aware of the inherent limitations of folk art, Rousseau set out to "transform them into a freer, more individual means of expression" while retaining the basic design of the simpler mode of expression.

His *Carnival Evening*, dated 1886, marks an important step. "No longer," writes Director Rich, "is Rousseau's vocabulary confined to a few handed-down forms. The delicate nerve-like branches of the trees are rendered with an authority which springs from a wider experience with nature. . . . Inventions of rhythm, correspondence of line abound. To make his vision more compelling, the artist gives every inch of his canvas the same scrupulous and sensitive execution." His work at this period, however, remained static.

By 1891, when he painted *Storm in the Jungle*, representing his first use of exotic material, he had "subdued his delight in elaboration of detail to a more general movement of the forms. . . . Light not only defines but contributes atmosphere to the dramatic theme. . . ."

Subsequent landscapes found Rousseau employing a broader touch. "One of his heritages from the folk tradition was the linear marking-off of a canvas. Strong lines divide the surface into areas to be filled with color, almost in the manner of a mosaic. But the more he probed nature and came in contact with other paintings, the more Rousseau realized that too much of the linear, like too much ornamentation, may reduce the force of a picture."

Unconsciously, perhaps, he was work-

[Please turn to page 27]

The Sleeping Gypsy: ROUSSEAU. Lent by Museum of Modern Art





Harvesting: JOE JONES



My Better Half: DOUGLAS GORSLINE

Pennsylvania Academy Stages Encouraging Review of U. S. Art Today

THE PENNSYLVANIA ACADEMY'S 137th annual exhibition of contemporary American painting and sculpture, first of the big national shows to open since Pearl Harbor, gives the beholder a peculiarly comforting feeling. Judging by these exhibits, most of them, of course, done before we entered the war, the state of the nation's art is indeed healthy, with inherent strength aplenty to survive the sombre days ahead. It is a well-juried, progressive exhibition, indicating in the sum of its varied parts—from realism to abstractionism—that the American artist has definitely bypassed the trivia of aesthetic discussion to concentrate on aesthetics.

On view until March 1 in the galleries of the Pennsylvania Academy in Philadelphia (oldest art organization in the U. S.), the exhibition is unusual in the judicious choice of its prize awards. One of the best landscapes of recent years, Joe Jones' *Harvesting*, took the Jennie

Sesnan Medal. Beautifully composed and handsomely painted, with an expansive Kansas wheat field rolling back into the far distance, it is by all odds the best Jones picture this reviewer has yet seen. Another merited award was the selection of Eugene Trentham's *August Landscape* for the \$300 Scheidt Memorial Prize. Here is a canvas, sturdy, simple and effective, that has all the architectural knowledge that must go into the construction of a skyscraper. It entered the show via the jury of selection.

Ivan Le Lorraine Albright's shocking piece of super-realism, called with characteristic Albright originality of title *That Which I Should Have Done, I Did Not Do*, won the coveted Temple Medal as the best oil in the show. Previously seen in the Corcoran Biennial of 1941 (when it was framed in a coffin lid), this amazingly painted picture shows the closed door of a house that has been visited by death. Reaching for the knob

of the aged door is the hand of an old woman, and in that knarled, veined hand is a lace handkerchief. The central motif is a flower wreath, and the over-all impression is one of funereal gray.

Dorothy Graffy of the *Record* termed the Albright picture "the essence of the funeral itself," and for her it was the most intensely individual painting in the show. Though executed with "a technical dexterity that would have done honor to the old Flemish masters," it has "a fresh sense of the contemporary that is somehow lacking in the highly polished, beautifully wrought still life of yesterday by Hovsep Pushman. The one, despite its funeral wreath, is alive; the other, cultured but dead."

Douglas Gorsline's *My Better Half*, a thoroughly American street scene showing attractive Mrs. Gorsline walking in New York City with her coat draped over her shoulders (a rather silly cosmopolitan habit), took the \$300 Walter

Deborah's Song: JANET DE COUX



August Landscape: EUGENE TRENTHAM

Lippincott Prize, and well it deserved the honor. Youthful Gorsline is making rapid strides upward. There is much good painting in Faye Swengel's *Bucks County Farmer*, winner of the Mary Smith Prize of \$100. In this case the "farmer" is a small boy, husky and wholesome.

The Widener Memorial Prize for sculpture was awarded to Janet De Coud, young Pittsburgh artist, for her small but massively conceived stone figure carving called *Deborah's Song*. Dorothy Grafly, daughter of the celebrated sculptor, Charles Grafly, gave this award her unqualified approval: "It has dignity; is handled with due consideration for its medium, and, in spite of the mass of its drapery, has delicacy of form. Its choice suggests approval on the part of the jury of true sculptural values."

Miss De Coud must have had strong competition, for the sculpture section this year is both larger than usual (almost 200 pieces, most of them jury selected) and has an unusually high standard of quality. And, in addition, Director Joseph Fraser saw to it that sculpture was given appropriate presentation and not just utilized as foreground material for the more-favored oils.

The three main impressions of the sculpture section: American sculptors are bidding for a home market by turning from the monumental and architectural type to more intimate sizes; having been denied bronze by the priorities board, they are using other materials, chiefly wood, cast stone and ceramics; they are working with more contemporary feeling and less in the classical and officially-posed manner.

Aside from the Widener winner, the following sculptural exhibits warrant special mention: Walter Rotan's two heads, particularly the Negro; Henry Kreis's clean-cut *Bather*; Brooks Paine's subtly modeled *Georgia-Boy*; Walker Hancock's excellent portrait, *Ahti*; Jane Wasey's *Cormorants*; Maurice Glickman's slender, young nude; Ben Gittnick's expressive head; Eleanor Boudin's perfectly balanced *Blues Singer*; Nat Werner's humorous *She's My Best Milk-er* (note the love-light in Madame Cow's eye); Ruth Yates' powerful portrait of Private Joe Louis; Helen K. Raasch's *Struggle*, with its reaching, tense hands; Elmore Cave's action impression of *Maulers*; Richmond Barthe's rhythmic *Rug Cutters*; George Demetrios' two plaques of female nudes; Cornelia Chapin's *Giant Hare*; Louis Slobodkin's *Bath-asheba*, and the exhibits of Concetta Scaravaglione, Dorothea Greenbaum, Gertrude Whitney and Margaret Brassler Kane.

If you want to see a Franklin Watkins painting carved in wood gaze on Isabel Blai's *Witch Doctor*.

There are numerous high lights among the oils, so many in fact that choice would have to depend upon one's personal taste. The jury, for example, withheld the Carol H. Beck Medal for the best portrait, but one wonders if they gave due consideration to Lawrence Beall Smith's likeness of *Delmore's Wife* or Jerry Farnsworth's *Emily*.

There are numerous abstractions in the show, most of them bad, but outstanding in this rather arbitrary method.

[Please turn to page 20]



Mussel Fishers at Berneval: RENOIR

Barnes Buys Famous Renoir for \$175,000

It was in 1913 that Philadelphia's fabulous Dr. Albert C. Barnes started to pry Renoir's famous *Mussel Fishers at Berneval* out of the Durand-Ruel private collection. Old Pierre Durand-Ruel, dealer, collector and friend of Renoir, however, was firm. The lustrous, six-foot canvas was not for sale. Dr. Barnes' offer was rejected.

But Dr. Barnes, whose collection of more than 200 Renoirs is the finest in the world, was persistent. About eight years ago, he explained to the *Philadelphia Bulletin*, "I set my trap for it, and then laid low." The coveted painting was sent from France to the New York branch of the Durand-Ruel Gallery before the war for safekeeping.

Still not for sale, the work appeared in notable collections, including San Francisco's old master show (from which it was reproduced in the March 15, 1939, *ART DIGEST* and Duveen Brothers' superlative Renoir centennial exhibition.

Recently, through "subterranean channels" Dr. Barnes learned that the picture might be acquired. Negotiations began Jan. 23, and on Jan. 26 were concluded. Dr. Barnes, after 29 years of stalking it, became owner of *Mussel Fishers at Berneval*—for a reputed \$175,000. (The new owner states that he believes the first owner, who bought the

canvas just after its completion, paid \$100 for it).

"As far as I know," Dr. Barnes says. "This is the second highest purchase price for a Renoir. The only higher price was \$250,000 for *The Opera Box*, which is now—or was before 1939—in the National Gallery in London."

"A principal reason I had for wanting the *Mussel Fishers at Berneval*," Dr. Barnes continued, "is that apart from being one of the important pictures of the world, it shows certain phases of Renoir's development—his transition stage from the early great work he did from 1875-78 to the period after 1879."

In *The Art of Renoir*, written by Dr. Barnes and Violette de Mazia, the authors say of the *Mussel Fishers*: "This is superb in many of its details—in its richness and quality of color, in its fluid drawing, in the prevalence of color-chords and in the sensuous appeal of its organization as a decorative form; it has a smooth, evenly painted enamel-like surface."

It's a Funny World

Dear Boss: I see by the papers where the cops found a still in Carrie Nation's old home. One of these days I expect to see a Bouguereau in the Modern Museum.—P. LAPIS LAZULI.



Fence Builders, West Texas: EVERETT SPRUCE

Eighteen Artists From Nine States Reviewed

AN ACUTE REALIZATION gained from the exhibition of "18 Artists from 9 States" at the Museum of Modern Art, New York, through March 8, is that this collection is only a drop in the bucket when it comes to the great variety of artists with unusual talents scattered about America. Therefore, it is gratifying to know that the Museum intends to have other exhibitions featuring out-of-town groups of American artists, who will have, as in the present large display, enough space allotted for comprehensive one-man shows.

While there may be some eyebrows to lift and a few rumbles of dissatisfaction, the current show is a worthwhile experiment. It brings to light a revealing collection of paintings and sculpture by these 18 searching young Americans of 1942, who have their own individual slant on things and who are striking out in individual directions.

Collected by Dorothy C. Miller, associate curator of painting and sculpture

Primitive Woman: OCTAVIO MEDELLIN



at the Museum, the exhibition is the result of Miss Miller's travels through the country last summer. Several of the artists are little known, some entirely unknown, but most of them have already made their marks during the past few years.

The states and artists represented are: Texas (Everett Spruce and Octavio Medellin), Missouri (Fletcher Martin), Illinois (Raymond Breinin, Francis Chapin, Mitchell Siporin), Massachusetts (Hyman Bloom, Jack Levine), California (Emma Lu Davis, Helen Lundeborg, Knud Merrild, Donal Hord, Charles Howard, Rico Lebrun), Michigan (Samuel Cashwan), Oregon (Darrell Austin), Pennsylvania (Joseph Hirsch) and Washington (Morris Graves).

Best known of the whole group are Fletcher Martin, represented by his vigorous comments on bulldoggers and fighters; Francis Chapin, whose watercolors are richly blended; Joseph Hirsch, whose monumental *Masseur Tom* is a popular favorite; Jack Levine, mostly recognized for his synagogue subjects in sultry Rouaultesque color; the lyrical painter, Raymond Breinin, whose canvases with surrealist content are here shown to good advantage; and Darrell Austin, whose rise to nation-wide fame is one of the success stories of the past two years.

Hyman Bloom, a newcomer, probably repeats too much the ruddy doctrines seen in Jack Levine. Morris Graves, whose paintings resemble cave drawings of oriental origin, was selected by Henry McBride of the *Sun* as the star of the show. Mr. McBride could see nobody else. The unique classical conceptions of Rico Lebrun make a favorable impression. Helen Lundeborg has some weird Post-surrealist fantasies, while the West Coast abstractionists, Knud Merrild and Charles Howard, give good performances.

The sculptors, well represented in their allotted sections, may be heartily applauded. Emma Lu Davis creates as

strange objects in sculpture as Darrell Austin does in paint. The well known Donal Hord proves again his mastery of form, while Samuel Cashwan's rhythmic nudes make a notable addition to a stimulating show.

From Texas comes the sculptor Octavio Medellin of Otomi Indian stock, whose figures, carved directly from native Texas sandstone, reveal both his heritage and his feeling for simple forms. Also from Texas is Everett Spruce, farm lad whose life was changed when artist Olin Travis painted on his aunt's farm, and who now translates his love for the land into rugged and forceful compositions.

Back to Webster

THE CARELESS ABANDON with which art writers sling adjectives has long been an obstacle in the path of the willing but sorely confused layman who would like to know why as well as what he likes. Therefore it is encouraging to read the New Year's resolution of Alice Bradley Davey, Chicago *Sun* critic, who makes "a solemn resolution to use adjectives in their proper meaning." For example:

Interesting will mean, "Capable of exciting attention," and not "The reviewer hasn't seen this, but hates to admit it."

Charming will mean, "Possessing power to attract," and not "Superficially pleasing."

Intriguing will mean, "Plotting," or "Scheming," and not "Fascinating."

Fascinating will mean, "Capable of holding attention," and not "Cute."

Stimulating will mean, "Stirring to the emotions," and not "The column needs a shot of pep here."

Rich will mean, "Offering lots of interest," and not "Lots of paint put on anyhow."

Strongly-drawn will mean, "Drawn with strong intellectual purpose," and not "Heavy outlines around a mediocre figure of a prizefighter."

Sound will mean, "Well thought out," and not "Photographic," "Old-fashioned," or "What can I say about this fellow?"

Good will mean, "Admirable," or "Valid," and not "Fair."

Vigorous will refer to the artist's concept, and not to the slashing quality of his brush strokes, or the presumed vigor of the subject-matter.

Color will refer to the total impact of the color, and not to "Bright colors."

Mme. Koussevitzky Dies

Mme. Natalya Koussevitzky, wife of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and a sculptor in her own right, died Jan. 11 at her home in Brookline, Mass. She was 61 years old.

Mme. Koussevitzky was born in northern Russia and attended Moscow University. She married her noted husband in 1905 and with him left Russia in 1920 because of his bitterness toward the Bolshevik regime. As a sculptor, Mme. Koussevitzky is known best for her heads of Dr. Koussevitzky, of Jean Sibelius, Finnish composer, and Maurice Ravel, French composer.

Rochester Gets Stuart Milestones

TWO GILBERT STUART portraits, depicting Russell and Elizabeth Perkins Sturgis, have just been acquired by the Rochester (N. Y.) Art Gallery through the R. T. Miller, Jr., Fund. Both canvases were included in the Gallery's recent *Milestones in American Art* show and in the first exhibition of Stuart's work, held in Boston in 1928; they are also reproduced in Lawrence Parks' definitive work on the artist.

Reports the Gallery: "The Sturgis portraits, painted in Boston about 1806, represent the full fruition of Stuart's mature style when the somewhat austere elegance and technical dexterity of his earlier English period are tempered by a New England simplicity and straightforwardness. There is nothing of the cold 'commission piece' in these two paintings and little of the sketchy, rather fuzzy manner that at times mars his later work. Here are two appealingly honest characterizations, drawn with all the directness and warmth one would expect Stuart to bring to the painting of two old friends."

The new Rochester acquisitions, both still in their original hand-carved frames, had remained in the family of the sitters from the day they were painted. Rochester acquired them from a great-grandson of Russell Sturgis.

Zerbe and Cutler

Two New England artists, Painter Karl Zerbe and Sculptor Charles Cutler, are the featured exhibitors (through Feb. 14) at the Vose Galleries in Boston. Both are Vose veterans. Of widely divergent backgrounds—Zerbe's acquired in Berlin and Munich where fame came to him before his departure in 1934 for America, and Cutler's a product of New England training—these exhibitors are alike in their freedom of approach, their marked individuality.

Zerbe uses a variety of pictorial media with apparent ease. His canvases, like *The Colored Painter*, are compounded of areas of bright and opaque color, often delineated by linear treatment. Form is more suggested than molded, mood is strong, and over all there is a feeling of informality. Cutler, who works mostly in stone, uses neither models nor sketches. Armed with an imaginative concept, he follows in large measure the dictates of his material, charging the latter with the emotional force of the former. Details in his granite and basalt pieces are subordinated to the larger forms.

Fellowship Talks at Academy

During the run of the Pennsylvania Academy's annual exhibition of painting and sculpture (see page 8), the Academy's Fellowship is sponsoring a series of gallery talks by prominent authorities. First talk, given Jan. 29, was by Walter E. Baum, painter-critic. Other speakers and the dates of their talks: Margaretta S. Hinchman, painter, Feb. 5; Harry Rosin, sculptor, Feb. 12; Henry Clifford, Philadelphia Museum curator, Feb. 19; Dorothy Grafly, critic, Feb. 21, and Roy S. Nuse, painter, Feb. 26.



Mrs. Perez Morton: GILBERT STUART

Gilbert Stuart Surveyed in Indiana

LATE LAST YEAR Wilbur D. Peat, director of the John Herron Art Museum, Indianapolis, made a canvass of Eastern museums selecting portraits for the museum's current Gilbert Stuart exhibition.

The trip had two objectives: "First to procure interesting pictures in as good condition as possible, and secondly, to obtain examples of Stuart's work at various phases of his career so that the show would present a chronological summary of Stuart's output."

The 27 exhibits which, through Feb. 8, comprise the Herron Museum's Stuart show (the largest, incidentally, ever held west of the Alleghenies) achieve Director Peat's objectives. Four are from the artist's London period, five from his years in Dublin and the remainder were painted in New York,

Washington, Philadelphia and Boston.

Earliest work in the show is the *Portrait of James Ward*, painted in London in 1779 and loaned by the Minneapolis Institute of Arts; the latest, the *Portrait of Josiah Quincy*, painted in Boston in 1824 and loaned by the Boston Museum. In between are many distinguished sitters, painted with surety and dash. Brushwork is sometimes precise and meticulously controlled, other times, as in the *Mrs. Perez Morton* (loaned by the Worcester Museum), gusty and full of freedom.

Only two of the canvases were not borrowed from museums: *George Washington* (Philadelphia, 1795), loaned by Mr. and Mrs. Eli Lilly of Indianapolis, and *Portrait of Edward Loftus*, painted in Dublin around 1790 and owned by the Herron Museum.

Figure Paintings by Modern Masters Exhibited

Figure painting, which lately has taken on a new importance in New York art circles, is the theme of the current show at the Pierre Matisse Gallery (through Feb. 14). The gallery is given over to the work of modern Europeans, except for two Mexican artists, Siqueiros and Tamayo, both of whom show strong examples of their individual work—Siqueiros being represented by a powerfully brushed composition *Sleep* and Tamayo by an Aztec abstraction called *Woman with a Cage*.

Derain has a penetrative self-portrait developed in smoke black tones, a pic-

ture once in the famous Quinn Collection. Rouault is seen through a *Portrait of Lebasque*, while Soutine has one of his more modified creations, a white *Pastry Cook*, lacking some of the meat-red color blasts so often employed. Other highlights are the two "auto-portraits" by Miro and Chagall. The latter presents himself as a double-faced artist with the typical donkey-angel-flower set-up. In a more substantial vein is the large Balthus canvas called *The Dream*, which could easily enter the National Academy on its technical merits but not with its subject matter.



Fina in Costume: GUY PÈNE DU BOIS

Du Bois Seen in Colorful Exhibition

BESIDES being a pungent satirical painter, Guy Pène du Bois, might also be called one of America's foremost experimentors in light effects. For du Bois, as disclosed in his current show at the Kraushaar Galleries, New York, until Feb. 14, is absorbed in the subtleties of atmospheric light as it envelopes a figure, either outdoors on a sunny lawn or indoors in the gray air of a studio interior.

In this new phase of being an illusionary painter, much in contrast to the somewhat stilted and composed mannikin figures that sometimes marred his earlier work, du Bois has not lost his concern with intense color, combining vaporous tones with rich accents as in his studies of colorfully and quaintly garbed figures. In the present canvases there is more emphasis on sonorous purples and blues than on the strident reds often overpowering earlier figure pieces. One of the most admirable canvases in the show is *Fina in Costume*, richly gowned in purple velvet. Another arresting canvas is *Meditation*, showing a posed figure of daughter Yvonne seated alone amid the airy spaciousness of a studio interior.

A happy combination of outdoor work, in which a well-painted figure fits in well with an equally gratifying landscape is seen in *Lawn, Stonington* and *Town and Country* (a well dressed girl sitting on a stone fence). The lushness

of summer is caught in the sunny green *George Dennison's Road*, while a sprightly note is sounded in the little study of two figures in white bathing suits splashing into the white breakers.

Painted T. R. 24 Times

Adriaan M. de Groot, Holland-born portraitist, died Jan. 17 in a Jersey City hospital at the age of 71.

Already a well-known portrait painter when he arrived in this country 35 years ago, de Groot painted likenesses of many important U. S. officials, including President Theodore Roosevelt, who sat to him several times and of whom the artist painted 24 portraits. In 1921 de Groot painted the portrait of William Howard Taft, then Chief Justice of the United States. Surviving the artist are several sisters, all in Holland.

Oscar Howard, Dead at 54

Oscar Howard, cartoonist and illustrator, died Jan. 7 in a Norwalk, Connecticut, hospital at the age of 54.

After graduating from Colgate University, Mr. Howard studied at the Art Students League, and following a year as a reporter on the *New York Sun*, he joined the art staff of the old *Morning Telegraph*. Howard illustrated books and magazines and for a period drew the *Metropolitan Movies* series of cartoons for the *New York World*.

Hoosier Salon

HOOSIER art patrons, long in the forefront of those who actively support the art produced in their communities, have just concluded their 18th Hoosier Salon. Formerly presented in the Marshall Field Galleries of Chicago, this year's Hoosier annual was held in Indianapolis' William H. Block Company Galleries (Jan. 19-31).

Indiana artists from all parts of the country submitted oils, watercolors, prints and sculptures from which Jurors Sidney Dickinson, John F. Carlson, H. H. Wessel and Harvey Emrich culled the show's 261 exhibits. Included were portraits, still lifes, landscapes, figure pieces—painted or sculpted with and without individuality, progressively and conservatively, vigorously and placidly, with and without moods and messages.

The show's long list of prizewinners was topped by Henrik Mayer's *Clara*, which was named the outstanding oil in the exhibition and recipient of the \$500 John C. Shaffer prize. The \$300 Hickox prize for the outstanding sculpture went to Elmer H. Daniels' *J. Edwin Kopf* and David K. Rubins' *Seated Nude*. The Indiana Society's \$500 commission for a portrait of Hoosier Will H. Hays went to Marie Goth.

Other awards for "outstanding" works in their categories were: oil landscape (\$200), Charles M. West, Jr.'s *Landscape in Winter*; oil portrait (\$200), Floyd Hopper's *Ruth*; watercolor landscape (\$100), Floyd Hopper's *Montana Hills*; flower painting (\$100), Marie Stewart's *Flowers and Figurine*; still life (\$100), Edwin Fulwider's *Still Life*; work by an Indiana teacher (\$200), Clifton Wheeler's *A Rainy Morning* and Mildred K. Walker's *Still the Seasons Change*; work by a Catholic school teacher (\$100), Sister Mary Jane's *Phlox*; Indiana character study (\$50), Lee Detchon's *Odd Jobs Man*; watercolor (\$50), Marion L. Patterson's *Taxco Street Scene*; print (\$50), David K. Rubins' *Waiting Room*; group of etchings (\$50), Frederick Polley; "sec-

[Please turn to page 28]

Clara: HENRIK MAYER



The Art Digest

Jacobi, Romanticist

ASIDE from the Jon Corbino show, another romanticist exhibition in New York is creating considerable comment and revealing much promise on the part of the painter. It is Rudolf Jacobi's display of recent work at the Marie Harriman Galleries, New York, through Feb. 7.

Jacobi is one of those transplanted painters from Europe who are now fusing their individual talents with the American landscape. He finds beauty in a New England setting and his results are distinctive. Our land seems to have artistic wealth a plenty, judging from these freshly conceived compositions of harbors, churches and rural scenes, in which the central motif is most often composed of trees, either bare, touched by Spring or fully leafed. One of the most satisfying of the Jacobi exhibits is *The First Snow*, in which color, freedom and simplicity of expression are combined into a happy whole.

Edward Alden Jewell of the *Times* termed Jacobi a "thorough-going romanticist." In comparing Jacobi with Jon Corbino, Mr. Jewell remarked: "Jacobi paints more freely, more impetuously, with less rounded fullness of definition. His color is versatile and strong and decorative but, if one may put it so, these hearty designs of his express themselves in fairly simple song rather than in elaborate arabesque of organ tone."

Margaret Breuning of the New York *Journal-American* waxed almost poetic: "The vibrancy of the skies, the trembling reflections in dark waters, the definition of large masses by play of light and shadow which give great interest to his landscapes, are achieved in perceptible measure by the impetuosity of the artistic attack, as well as his surety of touch and refinement of color sense."

Royal Cortissoz was more reserved. Jacobi's paintings, decided the *Herald Tribune* critic, "indicate his possession of a natural gift, especially one for color, and an unconventional manner of treating a subject. Occasionally he is altogether too unconventional."

Red Cross Competition

The Section of Fine Arts, Washington, announces a competition from which poster designs and "realistic visual records" by artists will be purchased for use in its campaigns. Funds available amount to \$3,000. Jurors: Olin Dows, Charles Coiner, Edward B. Rowan, Holger Cahill, G. Stewart Brown and Forbes Watson.

Closing date for submissions is March 18. Further details are listed in the *Director's* "competition" column.

College Buys Canvas by Alumna

Randolph-Macon Woman's College at Lynchburg, Va., has purchased for its permanent collection an oil, *By the River*, by Esther Worden Day, an alumna of the college and at present on the staff of the Richmond School of Art. Miss Day exhibited at the Virginia Museum during November, and at Randolph-Macon during December.



Performer's Child: JON CORBINO

Corbino, Romanticist, Consolidates Position

JON CORBINO, robust romantic painter, well earned the attention of the critics with his best-show-to-date at the new Andre Seligmann Galleries, New York, where his display of circus performers, country fairs and fanciful landscapes remains on view through Feb. 15. The familiar storm elements with frightened people and restless horses are also there, as is the lush tranquility of harbors and coves, but Corbino appears to be losing some of his old master touch and is developing a more personal style, together with a more subtly keyed color scale. Long a star among living Americans, Corbino now sounds a promising note of continuing progress, a healthy discontent with past laurels that have crowned his efforts.

Corbino's place in American art was hailed by Royal Cortissoz who commented in the New York *Herald Tribune*: "Corbino has, to begin with, great energy, kept well under control. He has a sense of form which comes out in his drawing and modeling of the human figure and of animals, and he has uncommonly good color. It is more or less powerful work he puts forth. . . . It is charged, too, with the always sympathetic quality of gusto, with the ardor of the true painter man. His nudes are robust. . . . It is stimulating to watch his vigorous talent exercising itself with

ebullience upon diverse themes, variety being one of his best assets."

In discussing Corbino's "astonishing" work, Edward Alden Jewell of the New York *Times* pointed out that "the effects created tend, perhaps, to become a bit more subtle, a little less flamboyant. His color, while still very fresh and of prime importance in the scheme of the whole, has grown, it may be felt, somewhat 'arbitrary,' a shade closer to the sort of scale that would be associated with plain naturalism. But in general he has followed a straight line in his development and, as the present show abundantly attests, Corbino's reverence for drawing that is at once meticulous and robust has not at all diminished."

Melville Upton of the New York *Sun* also sensed a slightly new Corbino. "Perhaps it is that his style has become a little more personal," suggested Mr. Upton. "His palette has certainly become cooler. But he has the same vigor, the same command of movement. . . . It is an interesting display by one of America's painters who never fails to hold the attention. For Corbino is not only a colorist but has a fine feeling for the dramatic."

Consensus of the New York critics: The current exhibition proves that Corbino has definitely advanced.



The Tribute Money: SALVATOR ROSA

Gems of Baroque Painting in New York

PERHAPS as a reaction to the severity that characterizes much modern painting and architecture, the swirling curves, the gusty movement of baroque art is winning new appreciators. Artists like Magnasco (1667-1749) and others with similar zest and sweep have in recent years enjoyed a renaissance of popularity. Thus the 35 canvases comprising the Schaeffer Galleries' "Gems of Baroque Painting" exhibition (on view through Feb. 28), are in key with a current trend.

Magnasco is represented in this group of lively canvases by *Stormy Landscape*, a crisp, rhythmic work with an electrically charged atmosphere. By a fellow Genoese, Castiglione, is *Pastoral Scene*, more subdued in mood. Domenichino of the Bolognese school is included with *Landscape with St. John Baptizing*, a calm, serene canvas.

One of the more imposing exhibits is

Renieri's *Self-Portrait*, dark and dramatically lighted after the manner of Caravaggio. The mark of that influential Neapolitan painter is also discerned in Stanzioni's *St. Joseph With the Infant Jesus* and in Cavallino's strong, golden *St. Agatha*. Other Neapolitans in the Schaeffer show are Luca Giordano, with a gay, light-flecked *Adoration*; Traversi, with his sharp focused *Laughing Young Girl With Old Couple* and fiery Salvator Rosa, with his romantic, silvery *The Tribute Money*.

There's a captivating insouciance, almost French in flavor, to Pietro Rotari's *Girl Writing a Love Letter* and flooding light in Fetti's *Proverb of the Beam and the Mote*. The two Crespi, Giuseppe and his son Luigi, are both in the exhibition, the former with a deftly lighted *Adoration of the Shepherds*, the latter with a bright, vivid *Self-Portrait*.

Rembrandt in London

The National Gallery in London has taken from its bomb-proof and fire-proof storage vault a newly acquired Rembrandt, his *Portrait of Margaretha Trip*, which is put on display daily and returned nightly to its vault. The Rembrandt is the first of the gallery's masterpieces to be brought from underground shelter since removal to avoid bombing raids.

Officials, the New York *Herald Tribune* reports, are considering a plan whereby one picture a week will be brought to the gallery for exhibition.

Animals from War Zones

Just closed at the New York Zoological Park was an exhibition of drawings by Mary Cecil and of sculptures by Rhys Caparn under the title "Animals from the War Zones of the World." Included among the subjects were Russian bears, Chinese giant pandas and specimens from the East Indies bearing names that look and sound like typographical errors.

Norton Gallery Expands

The Norton Gallery at West Palm Beach, Florida, has added two new galleries to the 43-room structure donated to the community last year by Mr. and Mrs. Ralph H. Norton, prominent Chicago and Palm Beach art patrons.

The new galleries, air-conditioned, skylighted and in the classic design of the six galleries in which the Norton-donated painting collection is housed, will be used for special exhibitions, principally by members of the Palm Beach Art League, which administers the Norton institution.

Yale Gallery to Expand

Plans have been completed to add a two-story addition to the Yale University Art Gallery. Offices, studios, classrooms, exhibition galleries, storage rooms and library stacks have been fitted into the designs by Philip Goodwin. Plans have been officially approved. Construction, the announcement states, will not be undertaken while building materials remain a defense priority.

Hilaire Hiler

DURING the first half of February, the Frank Perls Gallery in Hollywood is featuring the paintings of Hilaire Hiler, California artist, and a recognized expert on color. This is Hiler's first one-man show in many years and it traces his evolution from a modern primitive painter to his more recent abstract or, as he calls it, "experimental" painting.

Hiler lived in France from 1921 to 1933, and has since then worked in San Francisco and Los Angeles. He has an infectious personality, plays the accordion and sings, and, at the time of this writer's visit to the Golden Gate Exposition in 1939, was in the midst of a semi-comic law suit because some feature writer had carelessly inserted a "t" before the "l" in his last name. Hiler has written several valuable books about color charts and is the artist who painted the effective frescoes in San Francisco's beautiful Aquatic Park Building.

The foreword to the catalogue of Hiler's exhibition is from the gifted pen of William Saroyan, who says in part: "The idea of art is to tell you unmistakably how it is—one thing at a time, one man at a time. A man wants to tell you how it is because he believes he has an angle on it that you ought to know about. . . . You can be sure, I think, that you haven't got it when you turn to the artist himself, or to somebody else, and ask, 'What's it mean?' That's the goofiest question in the annals of art. Nobody looks at the sun and says, 'What's it mean? Mean? It IS, that's all. It means plenty, but not that way.'"

"The first painting of Hiler's I ever saw is called *The 14th of July*. Six or seven or eight years ago, I didn't know Hiler at the time, but I knew that picture and I was glad he'd painted it. It's a picture of a moment of reality in the world, among the living, at Marseilles. To this day I've never been to Marseilles. If I never reach Marseilles before I die, I'll still remember the clarity of that moment of reality in the world and among the living."

Much of that same clarity is present in the panoramic *As I Saw Dieppe*, loaned to the exhibition by Billy Wilder.

As I Saw Dieppe: HILAIRE HILER



The Art Digest

When Bombs Fell

TALK of museum activities in wartime circumstances is not talk when it comes from Hawaii. There it is action. In Honolulu the Dec. 7 attack abruptly translated blueprints and plans into terms of hard experience.

Edgar C. Schenck, director of the Honolulu Academy of Arts, turned in a report to the American Association of Museums in Washington, segments of which are quoted below (from the Association's *Museum News*):

"The plan which we had worked out long since for the protection of our material here made it possible for us to put the building into readiness as fast as we could on Sunday, December 7 during the time of the raids, and on Monday. For your information as to what a museum staff can do with very few assistants on hand, we were able on Sunday to remove from the galleries all of the material for storage and to put it in its proper place of safety in our basement. At the same time we rearranged about six galleries with new shows of secondary material. On Monday with our full staff, we finished the job of rearranging the upstairs galleries. I think about ten new shows were put up that day and the heavy construction work in the basement was completed, with sand bags and six-inch pipes for shoring up certain strategic points.

"Because of the preparations which we had made and the equipment which we had on hand, we were able to open the building on schedule on Tuesday following the attack, and believe it or not some twelve or fifteen visitors showed up that day.

"For the information of museums in general, the immediate effect of the attack on the museum activity program was at first devastating. The schools of course were closed immediately and our activity program with them was cut off. The tremendous job of reorganizing a community from peace-time life to that of war has even in a small place like Honolulu not been accomplished yet. People were working during the first two weeks about 24 hours a day and no one had time to relax enough to visit a museum."

The Academy is gradually re-establishing its classes and is again clicking visitors through its turnstile. Concerts are being given regularly and are drawing ever increasing attendance. One of the institution's large galleries has been taken over by the Honolulu Art Society for emergency sewing by members.

"As this situation shapes up more and more and we settle into a war routine approaching normal life," Director Schenck concludes, "it is my belief that the museum is going to play a more important part than ever as a morale builder for the community."

Appointed Assistant Director

Robert Tyler Davis, director of the Portland Art Museum, announces the appointment of Otto Wittman, Jr., as his assistant director. For the past three years Wittman was curator of the Hyde Collection of Art at Glen Falls, New York, and an art instructor at Skidmore College. He trained at Fogg.

February 1, 1942



Desecration: ELLIOT ORR

Orr Sees Ryderesque Beauty in Desolation

IT'S A DARK mystical world shot through with beams of pale silver that is conjured up by Elliot Orr, showing his fanciful dream/studies at the Kleemann Galleries, New York, from Feb. 2 to 28. Haunted by death and desolation, Orr finds deep-sounding beauty in a twilight land of shadows and forgotten

places. Although he lives near Cape Cod's Falmouth, the artist's local environment has little to do with his creative world. He sees simple pathos in the sad faces of forlorn people, and sombre peace in a darkened landscape, as in *The Last Moon*, showing a lone figure and a cluster of trees almost hidden by a wan moon.

Desecration is Orr's interpretation of the bombing of Coventry Cathedral, completely demolished except for three ruined walls. Also having penetrative significance is *Three Crosses*, the artist's private conception of what has happened to religion. Orr treats flames and havoc in a muted and symbolical manner. There is, for example, the little picture *Flames*, which shows that fire can be as emotionally recorded as sunsets. Other interesting canvases are *Wreck of the Fortuna* and *House of Usher*.

Dies on Skis

Belated word comes to the DIGEST of the death Jan. 11 of Dietrick Dietrickson, marine and portrait painter. The artist died while skiing near Pittsfield, Mass., and his body was not identified for some days. Dietrickson was born in Bergen, Norway, studied in Oslo and Munich and came to the U. S. in 1920. Since that date he has been active in various parts of the country, including California and Texas. He had been in the East for about three years.

A cousin, Herman Dietrickson, is now preparing a retrospective exhibition of the painter's work, and asks that readers knowing of the whereabouts of Dietrickson canvases communicate with him at 55 Ovington Ave., Brooklyn, N. Y.

Surviving, besides Herman Dietrickson, is the artist's wife, whose address is not known and who has perhaps not yet been apprised of her husband's death.

Non-Objective Activities

The Solomon R. Guggenheim Foundation will have a showing of one part of its cubistic, abstract and non-objective paintings on Monday afternoon, Feb. 2, from 5 to 7 p.m. Tickets may be had on application to the Guggenheim Foundation, 1010 Carnegie Hall.

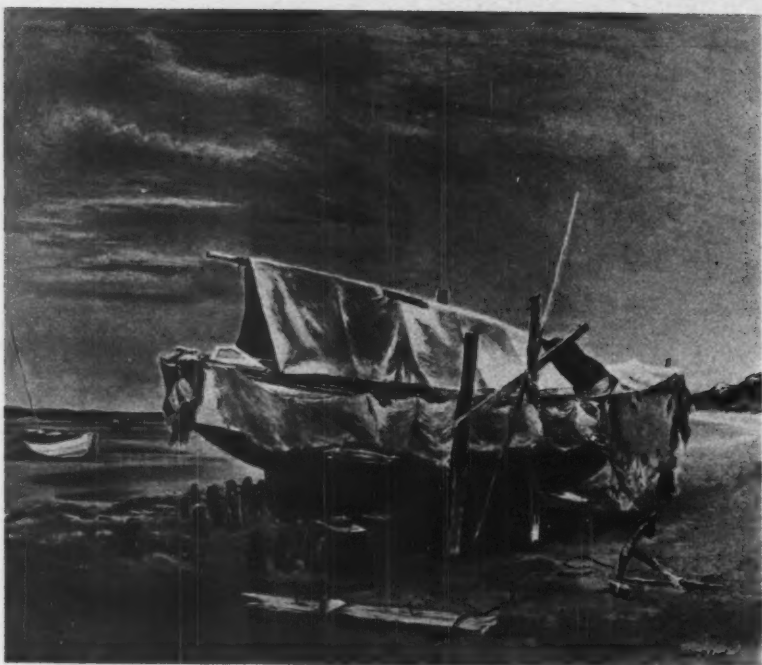
On the evening of Feb. 4, at 8:30 p.m., Baroness Hilla Rebay, director of Museum of Non-Objective Art, will lecture on Rudolf Bauer, Vasily Kandinsky and other prominent non-objective painters. Admission cards may be obtained at the Museum, 24 East 54th Street, New York.

"HONEST AMERICAN" GEO. H. DURRIE



New England Winter Scene—oil painting on canvas, 18 x 26, signed front and back by the artist, famous as the originator of the Currier & Ives Winter Scenes.

Harry Shaw Newman
THE OLD PRINT SHOP
150 LEXINGTON AVE. at 30th ST.
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Beached: JULIAN LEVI

Julian Levi Holds Impressive Solo Show

THERE is still unseen beauty to be uncovered in Provincetown, even though the painters and would-be painters stand in line to paint its popularized motifs. Julian Levi, who comes to the Downtown Gallery, New York, with a February display of lyrical canvases, proves that an artist can carve a little niche for himself anywhere—if his tools are sufficiently individual. And it's a bewitching niche Levi has found for himself in this over-run fishing village. For what tourist can take away the glory of *Lowtide: 8:20 A.M.*, so poetically observed by Levi with its almost uncanny effect of morning mist and dispelling sun? And what vacationist would dare disrupt the eerie quiet of *Cape Cemetery*, so suggestive of an early American mourning picture?

Levi divides his painting time between Cape Cod and Barnegat, feeling an almost nostalgic closeness for harbor mists and gray days. Boats, ruins and sensitive faces are favorite subjects with this visionary artist, who seems to walk alone when very few people are about.

Imaginative and yet authentic, with a surrealist slant, Levi is also a conscientious workman. This is evidenced

in the preliminary sketches for *The Last Lighthouse*, showing the growth of an idea through the various stages of its development, from a vague pencil drawing, a gouache color sketch, a meticulous ink drawing to the large finished oil.

In a biographical article in the *Magazine of Art*, Levi once pronounced his credo: "Every artist finds some subdivision of nature or experience more congenial to his temperament than any other. To me it has been the sea. As a secondary interest, I cherish the human physiognomy. I believe an artist's choice of subject matter is channeled by the compulsion to find an objective vehicle for inward plastic images." How well Levi has expressed with poetic realism his own "subdivision" may be best seen in *Wellfleet Harbor*, *Seaside Gothic*, and the faintly mysterious, beautifully painted *Beached*.

Margolis Gives a Mural

David Margolis has presented a mural depicting the struggle of the democratic forces of the world against fascism to the Lower West Side Committee of Russian War Relief. The mural has been installed in the Committee's headquarters at 160 Seventh Avenue, New York.

Death for Pacifica

THE HUGE 80-foot statue, *Pacifica*, which Sculptor Ralph Stackpole created as the central motif for the Court of Pacifica at San Francisco's Golden Gate Exposition in 1939, stood as a symbol of peace and unity throughout the vast expanses of the Pacific World. That once-quiet segment of the globe, now shattered by the metallic cacophony of war, lost its calm sculptural symbol the other day when the Stackpole statue was razed to make way, appropriately, for a new U. S. Naval Base.

The towering statue crashed on its face with the startling suddenness of December 7. An on-the-spot account by H. L. Dungan in the *Oakland Tribune* gives the graphic details:

"There was scant ceremony, only matter-of-fact preparations for Pacifica's death.

"Workmen punched holes through her chest and heart and drove cables through them. These, in turn, were attached to a waiting Army truck.

"Pacifica was in the way.

"She had to bow to war's insistent command. Naval barracks were to take her place in the storied Court of the Seven Seas.

"Capt. Ross Culp of the Navy stood by to give the signal to 'haul away.'

"Beside him was Chief Bugle Master G. M. Wagstaff of San Leandro to sound Pacifica's requiem—'Taps.'

"Captain Ross gave the hand signal. Cables grew taut and a truck motor, coupled in compound low, rumbled in the distance.

"Pacifica swayed slightly. A small shower of plaster cascaded off her shoulders. Then she tilted forward slowly, ponderously, as though to kneel in prayer to the peace that was no more.

"Then the spell was broken as some wag shouted: 'Timber!'

"The massive statue gained momentum in the fall and crashed with clouds of plaster billowing around her broken body."

Like the peace it signified, the statue is now meaningless rubble. And yet it may not be the end of Pacifica. Men always look ahead, and the Pacifica Preservation Commission has already announced that it hopes to rebuild the statue in metal, to become a western Statue of Liberty. They are planning to mount her on a 30-foot pedestal atop a promontory 125 feet high between Treasure and Yerba Buena islands.

Safeguard Japanese Art

The Boston Museum, according to a dispatch in the *New York Times*, has closed the galleries containing its famous collection of Japanese art to protect it from possible damage at the hand of war-bred fanatics.

"Thoughtful people know that there is no connection between the behavior of the Japanese today and a Japanese Buddhist or Tosa painting of the 13th century," explained Director George H. Edgell. "Nevertheless, feeling will run high, fanatics will be abroad, and the type of mentality that would cut down a Japanese cherry tree in Washington might well slash a Japanese kakemono in Boston."

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Town Below the Dunes: ZOLTAN SEPESHY

Sepeshy Turns From Tempera to Watercolor

ZOLTAN SEPESHY, better known for his highly distinctive tempera paintings, brings a group of freely brushed and somewhat rugged watercolors to the Midtown Gallery, New York, through Feb. 14. In contrast to Sepeshy's finely executed temperas, these are broadly handled pictorial views from around Lake Michigan. They prove him to be a variable experimenter as well as a sensitive craftsman. Developed in tones of weighty greens and with an almost blunt realism, Sepeshy gives the impression that trees, lakes and mountains are eminently valuable things to record.

Sepeshy has an eye for pleasant

places, and he has a pleasant, sound way of portraying them. Along with the grandeur of nature, there is a holiday spirit caught in many of these mountain-and-lake combinations. An aliveness seen in such landscapes as *Town Below the Dunes* and *Road Around the Lake* suggests that these are nice places to stop off and visit. A heavy earthiness imbues the emphatic *Before the Sun Goes Down*, while a definite feeling for jagged pines and sandy stretches is realized in *Late November*, a canvas handled with all the verve and controlled surety so characteristic of a good Sepeshy tempera.

Ten Thousand Artists Unite for Victory

EVER SINCE the outbreak of war, the nation's artists have crowded forward to offer their services—most of them motivated by a sincere desire to serve in any useful post, some of them anxious to avoid grasping a gun by clinging desperately to a brush. (Of the latter group a famous artist now donating thousands of dollars of art work to the armed forces said: "They should first get into the armed forces, then the Government will put them where they can do the most good. You can't win a war with all those guys sitting on their — painting pretty pictures.")

As with all sudden organizational efforts, that of the artists was chaotic and conflicting. Rival groups sprang up to challenge each other. Nowhere was there a practical plan. But now a pattern is emerging.

Last fortnight in New York two rival super-organizations representing 21 smaller, autonomous organizations met at the Architectural League and amalgamated. Said the *Times*: "10,000 American artists have organized to help win the war against an ex-Austrian expainter and his Axis partners."

Thus did the National Art Council for Defense and the Artists Societies for

Defense become the compact, unified Artists Council for Victory. Elected president was Hobart Nichols, president of the National Academy; treasurer, Arthur Crisp; secretaries, Joseph Le Boit and Howard L. Irwin.

At the organizational meeting delegates resolved that "members of the artistic professions, by virtue of their training and experience, have developed qualities of imagination and technical abilities that can be of service—not only in their usual fields—but also in many activities connected with the military preparations of the land, sea and air forces, with defense industries and planning boards, as well as with civilian protection."

It also was resolved that "the council be instructed to place itself and the membership it represents at the disposal of the government of the United States to make fully effective the talents and abilities of the artistic professions in the prosecution of the war and in the protection of the country."

Other details of the formation of the Artists Council for Victory may be found in the American Artists Professional League department on page 32 of this issue.

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Christ: MARIA MARTINS (Detail)

Latins in the Modern

THROUGH gifts and purchases the Museum of Modern Art in New York has acquired six paintings, one sculpture and twelve drawings, all by important Latin American artists.

Topping the list is a heroic, eight-foot figure of Christ, carved in jacaranda wood by the Brazilian artist Maria Martins, who was last year given a one-man show at the Corcoran Gallery in Washington (Oct. 15, 1941, *DIGEST*). It was presented to the Modern by Nelson A. Rockefeller. Said Director Alfred H. Barr, Jr. of the gift: "Rather than the gentle figure of meekness and humility so frequently portrayed by conventional religious artists the sculptress has carved a Christ towering with wrath, his clenched fists meeting above his head in a gesture of furious righteousness."

The Modern's new paintings are *Peace* and *The Cemetery*, by Orozco, given by an anonymous Modern trustee; Siqueir-

os' *Echo of a Scream*, presented by Edward M. M. Warburg, and the following purchases, all made through the Mrs. John D. Rockefeller, Jr. Fund: Siqueiros' *Ethnography*, Portinari's *Scarecrow* and Wilfredo Lam's *Mother and Child*. The institution's new drawings include one by Portinari, given by Sam A. Lewisoohn, and 11 by Rivera and Orozco, given by Mrs. John D. Rockefeller, Jr.

"With these new acquisitions," reported Director Barr, "the Museum now has beyond much question the most comprehensive collection of the work of the three foremost Mexican artists. By Orozco the Museum now owns a fresco, *Dive Bomber and Tank* [reproduced in the August, 1940, *DIGEST*], five canvases, two drawings and many lithographs; by Rivera the fresco *Zapata*, three oils, ten drawings and numerous watercolors and prints; by Siqueiros five large paintings and several prints."

Background of a Critic

Answering a letter from the editor, Alice Bradley Davey, art critic of the newly established *Chicago Sun*, supplied the following vital statistics about her background:

Miss Davey was born 25 years ago (she doesn't say where), the precocious daughter of Herbert and Mary Hastings Bradley. At the ages of 5, 9 and 14, she accompanied her parents on three expeditions to the Belgian Congo, India and Java. At 14 she sold some stuff to *The New Yorker* and illustrated two children's books (her mother's) for Appleton. Then the future critic had an exhibition at the Little Gallery, Chicago, and subsequently had pictures in the *Chicago American Annual* and the *Corcoran Biennial*. It was from the Corcoran that she made her first, last and only picture sale. Her formal training took place at Sarah Lawrence College, University of California at Berkeley and New York University. In 1934 she married William Davey, Randall Davey's son, and in 1941 was divorced.

Bought by Swope

LATE IN MARCH the new Swope Art Gallery will open in Terre Haute, Indiana, and in the meantime its young and energetic director, John Rogers Cox, is busy visiting the exhibitions to acquire pictures for his permanent collection. Herewith is a complete list of the 23 paintings he has purchased to date: Thomas Benton, *Threshing Wheat* (oil).

Aaron Bohrod, *Dunes in November* (oil), *Hilltop House* (gouache), and *Street in Joliet* (gouache).

Charles Burchfield, *Old Houses in Winter* (watercolor).

James Chapin, *Two Touts* (oil). Gladys Rockmore Davis, *Deborah* (oil).

Adolf Dehn, *Ghost Town, Victor, Colorado* (watercolor).

Ernest Fiene, *Going Home* (oil).

George Grosz, *Still Life, Apples and Fruit* (oil).

Carl Hall, *The "Wedding"* (oil).

Edward Hopper, *Route 6—Eastham* (oil).

Peter Hurd, *The New Well* (tempera).

John McCrady, *Hush, Somebody's Calling My Name* (oil).

Ogden Pleissner, *Pennsylvania Avenue, Bridgeport* (watercolor), and *Drifted Topsoil, Kansas* (watercolor).

Georges Schreiber, *From Arkansas* (oil) and *Pretzel Woman* (oil).

Zoltan Sepeshy, *Against the Rain* (tempera).

Lawrence Beall Smith, *Winn in Black Lace* (oil).

Moses Soyer, *After Class* (oil).

Raphael Soyer, *The Pink Slip* (oil).

Grant Wood, *Spring in Town* (oil).

Art Study in Microfilm

Photographic records of two important exhibitions—the San Francisco fair's "American Indian Art Exhibit" and Carnegie Institute's "Survey of American Painting"—have been made on microfilm by University Microfilm, a Michigan firm. In the first film are 250 pictures depicting the building, displays and individual items, and in the second, 373, covering all the exhibits and including over-all views of the galleries. In the latter, the film is keyed to the exhibition's official catalogue.

The films are so made that they can be used in a microfilm reader, projected on a screen or cut and mounted in glass slides.

Alice Ball at 72

Alice L. R. Ball, watercolorist and widow of Thomas Watson Ball, marine and mural artist, died Jan. 16 at her home in Old Lyme, Conn. She was 72 years old.

Mrs. Ball, whose work is included in many private collections, studied under Sidney Burleigh, Kenyon Cox, H. Siddons Mowbray and William M. Chase. In addition to painting, she designed jewelry and fine metal work. Surviving are a son, Thomas R. Ball, and a sister.

Old Cliché in New Dress

"I don't know anything about art, but I know what I like" usually means: "I like what I know."—*Virginia Museum of Art.*

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Equestrian Figure: CHINESE

T'ang Funerary Steed

A SMALL but exceptionally fine example of equestrian sculpture from China of the T'ang Dynasty (618-906 A. D.) has been purchased by the City Art Museum of St. Louis. The T'ang Dynasty was especially famous for its funerary sculpture, and undoubtedly St. Louis' new possession centuries ago helped usher some important mandarin into the spirit world of his honorable ancestors.

Such figures, comments Thomas T. Hoopes in the museum's Bulletin, "had been used since Han (206 B. C.-221 A. D.) times for burial with a deceased personage to substitute for the human victims which in still earlier days used to be immolated at the tomb. . . . The time was past when the dead man's wives and household servants were slaughtered upon his burial ground, or crucified alive along the inner side walls of the tomb, and left staring at the great coffin in the center of chamber. The death of a patriarch no longer caused his immediate relatives to fear for their lives, but only for their purses. For the clay figures which had replaced human sacrifices were come to symbolize the importance and character of the deceased." In other words, an ancient example of keeping up with the Joneses.

Whether or not the St. Louis figure ever helped ease the soul of a wealthy patriarch into the great beyond, it is an exquisite piece of art work, made of a rather soft unglazed clay of uniform grey-color, decorated with touches of yellow and red paint applied cold over a white slip. The rider sits astride her steed with charming confidence, while the horse is represented performing a "jambette," one of the salute steps of advanced equestrianism.

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Two for One

WHEN Henry E. Huntington made his celebrated and highly publicized purchase of Gainsborough's celebrated and highly publicized *The Blue Boy*, he bought not one painting, but two. This bargain-rich fact came to light when the canvas, which hangs in the Huntington Art Gallery at San Marino, California, was recently X-rayed. Curator Maurice Block reports that under the boy's likeness is the head of a man, front face, with a white stock about his neck, a sharply painted mouth and a broad, flat nose. Missing are his eyes, forehead and hair.

The first newspaper to run the story of Gainsborough's forgotten man was the Los Angeles *Times*. Roman C. Diorio, who made the X-ray, mentioned it recently to the *Times'* critic, Arthur Millier, who scooped the nation's press with the revelation. It was no scoop on the scholars, however, for Curator Block had revealed the presence of the second portrait in an article appearing in the April, 1940, issue of *Burlington Magazine*. The wide chasm between the stiff-collared scholars and the gentlemen with a nose for news blocked the discovery off the pages of more widely circulated journals.

"If we had the man's eyes we might determine who he was," Curator Block says, adding that there is an approximate resemblance to a portrait of Ralph Schomberg in London's National Gallery, and to John, 4th Duke of Bedford, at Trinity College, Dublin. Gainsborough painted both subjects. Whoever the obliterated subject was, he is lost to posterity, completely eclipsed by the suave young gentleman known the world over as *The Blue Boy*.

Carnegie Winner Exhibits

Tom Loftin Johnson, whose social protest canvas *American Pieta* won the \$1,000 first prize at the Carnegie Institute's "Directions in American Painting" exhibition last fall, is holding his first New York show at the Fifteen Gallery (until Feb. 7). The prize winner, of course, is the feature of the show, the unusual color arrangement adding considerable interest and importance to the composition of a Negro lynching. But aside from this publicized canvas, there is little in the show of comparable merit. Perhaps the display is too much in the manner of a retrospective, with earlier works over-shadowing the personality developed in later canvases. From pleasant landscapes the show ranges to industrial and social scenes, whose stilled qualities are remindful of murals.

About Glass and Ceramics

H. L. Dillingham, secretary of the American Glassware Association, will lecture on the evolution of glass and ceramics at New York University on the evening of Feb. 19.

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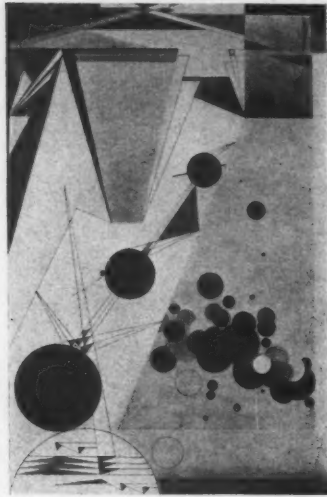
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City Outskirts: HENRY GASSER (watercolor)

Newark Through a Native Artist's Eyes

VISITORS to Henry Gasser's exhibition at the New Jersey Gallery, Newark, see their city, not through the jaded eyes of a commuter, but with the fresh vision of an artist. For Gasser paints his native Newark with gusto. Its streets, buildings, factories, the clouds that hover over and the mist that creeps through the city Gasser depicts with discernment and zest. There is impact to the 23 watercolors on view. Their spirit varies with the moods of the city and in all cases they are built up of essentials.

Born in Newark 32 years ago, Gasser

studied at the Newark School of Fine and Industrial Arts, and at the Art Students League under Robert Brackman and William C. McNulty. He has built up a backlog of exhibition prizes while at the same time achieving success as a commercial artist. Of the watercolors of his favorite subject, Newark, Virginia Fortiner of the *Newark* wrote: "In style, Gasser diverges from the obvious. His style is bold but not blunt, low-keyed without morbidity, and in his realism there is a suggestion of romance."

Pennsylvania Academy Annual Reviewed

[Continued from page 9]

od of expression one must list Lyonel Feininger's *Rainbow*, followed closely by Stuart Davis' primarily colored entry.

Nudes are conspicuous by their absence, there being only five, Charles Cagle's sensual *Little Torso*, Edmund Archer's powerful Negro *Maudelle in the Dance of Death*, Kenneth Hayes Miller's flat *After the Bath*, Maurice Molarsky's *Summer Idyll*, and Alexander Brook's *Vermilion Ribbon*.

If Ellshemius (here signed Elshemus) had painted more often as well as he did his Ryderesque drama of *Sea and Rocks*, his posthumous fame would be on a more solid foundation. Flower subjects are very plentiful, the best being from the brushes of Helen Sawyer, John Steuart Curry, Maurice Sterne, Richard Lahey, Anatol Shulkin and Elsie Jones. Among the still lifes, the three ranking exhibits for textural beauty and solidity of conception are by Henry Lee McFee, Gladys Rockmore Davis and Lamar Dodd.

Among the figure subjects, Henry Varnum Poor makes a deep impression with *Listening*, and in the thinly populated social-comment sector Robert Gwathmey hits home artistically with his *Pittsburgh Street Scene*. It is strange to see the veteran landscapist, Edward W. Redfield, represented by a brightly lighted interior.

Other paintings deserving of four-star

rating are: Abraham Harriton's *Bargain Basement*, John Folinsbee's *Portrait of Muff*, Georgina Klitgaard's *Kingston Flats*, Francis Speight's *Schuykill Valley Town*, Hobson Pittman's *Old Friends*, Henry Mattson's *Jungle Play*, Doris Rosenthal's *Girl and Cat*, Tom Benton's *Threshing Wheat*, Emlen Elting's *Promenade*, Paul Sample's *Winter Visitor*, Sidney Laufman's *Lane New Bluffton*, Aaron Bohrod's *Late Afternoon*, James Lechay's *The River*, Antonio Martino's *Essington*, Ogden Pleisner's *Circus at Rawlins* and Peppino Mangravite's *Tribute to a Musician*.

Disappointing performances were turned in by such prominent artists as Ernest Fiene, Max Weber, Yasuo Kuniyoshi, Franklin Watkins, George Biddle, Arnold Blanch, George Picken, George Grosz, Clarence Carter, Doris Lee, Molly Luce and Philip Evergood. Humor in paint found its best outlet through Dahllov Ipcar, daughter of Sculptor William Zorach (not exhibiting). Primitive directness of statement, so popular in recent months, is well represented by the entries of Byron Thomas, John Rogers Cox and William Bunn.

Degas Pastel for Denver

The Denver Museum announces the acquisition of an important Degas pastel, *Danseuses a leur Toilette*. The new work is a gift from an anonymous Denver donor.

Canada Paints While She Fights

PERHAPS due to President Roosevelt's wise policy of Western Hemispheric Collaboration, as well as world conditions which have made Canada our comrade-in-arms, the United States is taking an increasing interest in the art of our Northern Friend. What is happening to art in Canada, now in her third year of war? Have Canadians shelved art for the duration? The answer is contained in the following informative excerpt from an excellent résumé by Robert Ayre, critic of the *Montreal Standard*:

"The year that ended was a black one and nobody, I am sure, was sorry to see it go. It is not my intention to mull over its shortcomings, but to look back on one narrow phase—art in Canada.

"The most important event was the Conference at Kingston, which brought together artists from all parts of the Dominion and out of a slow gestation is about to give birth to a national association for the furtherance of the arts in Canada. The publication of a magazine is one of its projects which may be realized in this New Year. In the meantime, we have a greatly improved *Maritime Art* which, in its national scope, seems to be scooping it and gives it a high standard to follow.

"It is gratifying to record that during 1941, A. Y. Jackson was honored with a degree at the Queen's University Centenary. Although Wyly Grier was given a knighthood in the short period when knighthood was in flower in this modest country, honors have never been heaped

upon Canadian artists. Even more important than the degree, however, was the colored motion picture that was produced of A. Y. at work in his native habitat. A film on Tom Thomson is now going forward; too late, alas, to get Thomson himself in action. I hope the Government will push ahead and get other painters before they pass from the scene.

"The war, of course, left its mark on Canadian art in 1941. Nothing has been started yet on graphic war records but a few artists have set about the task on their own initiative—Edwin Holgate, Rowley Murphy, Charles Comfort and Campbell Tinning come to mind—and the Department of Public Information has called upon a number to produce posters. Five hundred designs were submitted to the competition sponsored by the Art Gallery of Toronto.

"Some of our painters are in the Navy and the Army. I think of Will Ogilvie, formerly head of the Art Association school in Montreal; of Harold Beament, Eric Riordan, Robert Sharps, Lawren Harris, Jr. and Charles Comfort; there may be others.

"Getting away from the war for a moment, I record as among the achievements of the year, Emily Carr's book *Klee Wyck*, which revealed a first rank painter as a first rank writer.

"In Canada, we are slow to do anything about mural painting, but Pegi Nicol McLeod, Miller Brittain and Louis Muhlstock all found walls to work on in 1941.

"Taking into consideration the world turmoil, it wasn't at all a bad year for exhibitions. The big shows weren't the best. The 58th Spring Exhibition here, the 69th O.S.A. in Toronto, the 62nd

R.C.A., the show at the Canadian National Exhibition in Toronto were all very much as usual; not without yeast to leaven the lumps, but nothing to get excited about or to stimulate national pride. The International Business Machines exhibition of contemporary art of the western hemisphere made an attempt to broaden our horizons but fumbled it.

"Shows this reviewer remembers with gratitude were the Tom Thomson retrospective in Toronto; the portrait exhibition in Montreal last February; the Architecture Research Group's City for Living; the Independents exhibition arranged by Rev. Father Couturier; the Contemporary Arts Society show of drawings, prints and sculpture; the Archdale Collection and the Daumier prints sent us by the National Gallery.

"Before I look into the New Year I'd like to say that while the Old was black, it had its bright spots, as the foregoing outline indicates and as the manifold activities of the Art Association bear out. Under the stimulus of the president, Dr. C. F. Martin, and of the Educational Supervisor, Arthur Lismer, it has become an active force in the community. No longer does it just sit pretty on Sherbrooke Street.

"We may look forward to at least three big shows this year, *Britain at War*, the exhibition from Australia and the loan exhibition of Old Masters in aid of the Merchant Seamen, which will open on February 5.

"People are sometimes inclined to feel ashamed of being interested in art in time of war. But bombarded England has shown us the folly of such an attitude. Art is not frivolity. It is one of the essential vitamins in human life.

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FIFTY-SEVENTH STREET IN REVIEW

By HELEN BOSWELL

LAST FORTNIGHT was characterized by its wealth of one-man shows, the results being more than satisfying from the critical viewpoint. Established artists presented the best shows of their careers and several newcomers appeared on the horizon with auspicious debuts. Top-notch solo show was Franklin Watkins' exhibition at the Rehn Galleries which attracted a horde of artists as well as the usual art public, proving that Watkins is a painter's painter aside from his fashionable appeal.

Stephen Etnier at Milch's had his "most vigorous, varied and mature" show to date, "stamped with the freshness of viewpoint and vitality which have characterized this artist's work." Anne Goldthwaite, who hadn't shown for six years, came forth at the Passe-

the Guy Mayer Gallery with his colorful studies of the Dakota Badlands. Two other successful displays were by the imaginative watercolorist Charles Campbell at Ferargil's and Alan Brown at the Montross Gallery. Brown proved himself a painter of fine artistic judgment with an equal amount of technical ability. War or no war, last fortnight on 57th Street was an exciting round of events. And another full fortnight is coming up.

Lipchitz Turns Emotional

It was in 1935 that the French sculptor Jacques Lipchitz held his first New York show at the Brummer Galleries. Last week with an almost complete reversal of style, Lipchitz, now in America, opened his second New York exhibition at the Buchholz Gallery. As one of the younger cubists in the early '20s, Lipchitz was essentially interested in abstractions and in searching for new forms. He is still avidly absorbed in bold, almost surging designs, but his work has taken an emotional turn away from the coldly intellectual.

Lipchitz's mind is as restless and questing as are his bold gouache sculpture drawings, which contain, to a minor degree, some of the impact characterizing his writhing sculpture. They are living images of the sculptures themselves. Produced in an intense moment, Lipchitz's forceful interpretations in bronze seem to be spur-of-the-moment jobs, yet the surrounding drawings attest to their studied workmanship.

Most important exhibit is the 52-inch-high *Mother and Child*, symbolizing the hope and strength of the Eternal Mother. Revealing to a greater degree the versatility and talents of Lipchitz are the portraits of T. Catesby Jones and Curt Valentin, director of the Buchholz Gallery.

Donald Forbes at Willard

Donald Forbes hasn't been heard from as a solo exhibitor since 1935. Now his paintings come up again on Fifty-Seventh Street, this time at the Willard Gallery where canvases from the years

José: DONALD FORBES
At Willard to February 14



Portrait of Curt Valentin: LIPCHITZ
At Buchholz to February 14

doit Gallery with an exhibition showing a definite gain in strength and solidity, and also that certain ease with which a mature artist creates. We knew Miss Goldthwaite was good before, but just how good was evidenced by this latest appearance, which was, as the Broadway boys put it, an "eye-opener." Ann Brockman, who has figured prominently in the news lately what with prizes, acquisitions and exhibits, was seen in a most successful show at the Kleemann Gallery, and was described as being "as strong as she is fluent, a painter whose work it is a pleasure to see . . . powerful realism being her best resource." Along with the favorable reviews, Miss Brockman had the pleasure of counting ten sales. Jacob Getlar Smith, Samuel Brecher, Furman Finck and Mervin Jules, all progressive painters climbing steadily up their individual ladders, revealed forward strides in their respective shows.

Then there were the young artists, heard from for the first time and suddenly talked about on the street. Reginald Wilson came out of the Middle West and proved that he had painting ability as well as a sense of humor, while John Martin Socha made news at

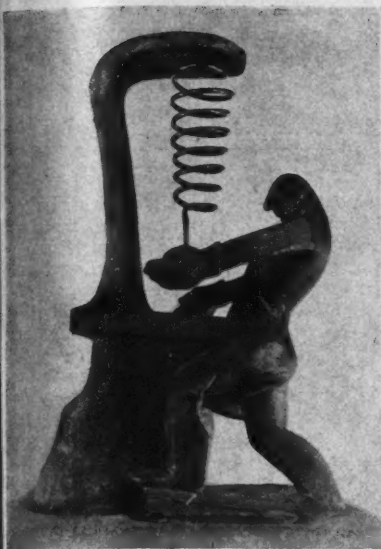
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Man and Machine: AARON GOODELMAN
At A. C. A. Gallery to February 14

1936-42 will be on view until Feb. 14. Forbes' individual color sense dates from 1930 when he uncovered a sack of oil paints in a rented room, and these colors—Indian reds, umbers, earth colors and no blues—still figure prominently in his personal palette of sombre, half-hidden quality. Although his work shows a certain amount of obscure restraint and a hint of mysticism, Forbes reveals a very real outlook in his conceptions of people and objects, as in the highly original head of the artist's mother and the sensitive head of the dancer José, who posed for Anita Weschler's comment-provoking 1941 sculpture, *Prologue to Love*.

Travel Views by Whitaker

Frederic Whitaker, again at the Fergal Galleries (until Feb. 8), has been traveling around a bit. His airy and fluently brushed watercolors, always popular and always appealing, take in considerable territory from the tobacco growing district of the Connecticut Valley to the steel plants of Pennsylvania's Monongahela Valley, from Cape Cod to the Luray Caverns of Virginia and back again to New York. As a result of these travels, this prolific watercolorist has a wide selection of pictorial documents that have both freshness and a fulfilling completeness. Artistically, Whitaker, in spite of his changing environment, keeps pretty much on an unswerving path, painting what he likes and what other people like to see. Most satisfying of the exhibits are *Colt Bridge*, *Pennsylvania Hills* and, of all things, the familiar statue of *Sherman* right off New York's own Fifty-Ninth Street.

David Hill's Decorations

The "Ode to a Grecian Urn" is brought to mind by David Hill's exhibition of frankly "Decorative Pictures" at the Wakefield Gallery (through Feb. 7). Along with various compositions of stage design origin, there are several classical figures of Grecian or Pompeian semblance. Employing succulent pinks and gentle reds, Hill has turned out some engaging little num-

bers, like the rosy goddess in *Evening Star* and a frieze-like group of nude figures, all in the pink of condition.

Machine Age Sculpture

A new departure in sculpture is seen in Aaron J. Goodelman's intriguing display at the A.C.A. Gallery through Feb. 14. This modern sculptor places his models in action with just enough of the essential surroundings to give a fair picture of what his laborers are doing. There is the riveter in *Signalling* balanced on enough steel to give the illusion of a building going up, and the *Man and Machine* with a large brass coil giving action to the composition. Another arresting example is the large figure *Dawn*, a shining lady who has been bent, cut and welded out of sheet copper; also the simplified and expressive blue stone *Toil*. The unique *Pegasus 1942*, whipped out of an old piece of apple tree, proves that Goodelman can be entertaining as well as industrious.

Spirited Art of Krylenko

One of the most refreshing shows of the past fortnight was that by Eliena Krylenko, wife of Max Eastman and secretary to Maxim Litvinov some 20 years ago when the present Russian Ambassador to the U. S. was Foreign Commissar of the Soviet Union. Refreshing, because these paintings at the Bonestell Gallery held the spirit of fresh March winds and a love of breezy inland pastures and friendly cows.

White-haired Eliena with a smile as broad as her painting knowledge paints her white-haired husband and confides that they travel with a white dog and a white cat. Laughter loving and with a wholesome gayety, the artist, living on a wild headland at Martha's Vineyard, has a lilt to her canvases that, as Max Eastman puts it "springs beside no boggy soil."

Beeck and Kent Exhibit

In interesting contrast are the chubby bears and playful pandas by Kisa Beek and the impressive industrial watercolors by Kameron Kent, both at the Argent through Feb. 7. Sculptor Beek creates her little animal studies in wood and stone composition with emphasis on simplicity and cunning attitudes. Kent,

Benedict Thielen: ELIENA KRYLENKO
At Bonestell to January 30



Night at Oil Refinery: KAMERON KENT
At Argent Gallery to February 7

31 and English-born, has travelled through all the 48 states, and has much experience as a magazine illustrator and art instructor (under the name of W. Walker). Of timely interest are his deep-toned watercolors of teeming industry—mines, tanks, smoke stacks, grain elevators and train yards—so graphically part of America's war potential. Kent is an unhesitant workman with considerable vigor and an eye for dramatic light effects, as may be seen in *Wet Winds Over Kansas*, *Yards in Noonday Gloom* and *Night at the Oil Refinery*.

Views of Cape Ann

A. F. Levinson, whose Rockport views have become familiar in the exhibiting world, is showing 38 oils and gouaches at the Pinacotheca Gallery from Feb. 2 to 21. Levinson, still inspired by the distributed patterns of Cézanne, works in tones of muted grays and blues with studied organization of color and design. Besides his usual boats and docks, the artist is also captivated by the rugged woodlands found on Cape Ann—as in *Tree Forms* and the starkly patterned *Big Trees*. A gloomy atmosphere marks the scene in *Port*, while *The Bathers* is developed in pearl gray tones of tranquil delicacy. A pleasing attraction of the show is the group of unusually conceived flower subjects.

John Oppen Exhibits

John Oppen, at the Artists Gallery until Feb. 2, is an emotional painter whose free use of color is combined with chaotic designs. He hasn't forgotten the zig-zag principles of John Marin, but in some of the watercolors, like *New York at Night* with its stained glass richness, there is evidence of an individualized approach. Oppen is more lucid in *Market Street* and more elusive in *Sea and Rock* and *Wind and Rain*.

Vlaminck and Dufy

The weight of Vlaminck is placed against the feathery lightness of Raoul Dufy in a joint exhibition at the Gallery of Modern Art (through Feb. 21). First Vlaminck, then Dufy, and so on, the

[Please turn to page 30]

THE PRINT MAKERS: OLD AND NEW



The Lamentation: BENTON SPRUANCE (Lithograph)

Spruance Voted Best in Lithograph Salon

IN PHILADELPHIA, the Print Club's 14th annual salon of American lithography, which closed Jan. 30, had as its top prize winner Benton Spruance, whose haunting entry, *The Lamentation*, took the \$75 Mary S. Collins prize. Honorable mentions went to Federico Castellon for his multi-stone lithograph, *By the Arks*; to Adolf Dehn for his landscape, *Lake Tarryall*; to Will Barnet for his pensive character study, *Mary*, and to Louis Lazowick for his deft *Nuns in Wall Street*.

The exhibition of 86 prints was culled from 153 submissions by Jurors Margaretta S. Hinchman, Elizabeth Morgan, Staunton B. Peck, Stow Wengert and Carl Zigrosser.

"Now that war is upon us," wrote Dorothy Grafty in the *Record*, "there are fewer propaganda and horror prints." Exceptions were Irving Amen's *Apprehension*, James E. Allen's *Reserves* and Ruth L. Lewin's *Modern Family*. Both Miss Grafty and C. H. Bonte of the

Inquirer noted the increasing popularity of Mexico among the exhibitors. Artists with Mexican subjects in the show included Alan Crane, Morris Hervey, Ira Moskowitz, Prentiss Taylor and Stefan Hirsch.

Of the artists described by Miss Grafty as "little known in Philadelphia" Merritt Mauzey of Dallas made a hit with local critics, his *My Brother's Keeper* and *Oasis* drawing favorable comment in the local press.

American Etchers Annual

The Society of American Etchers' annual, which opens Feb. 11 in the National Academy galleries, attracted 1,000 submissions from 250 printmakers in 26 states. Of these, 280 regular prints and 91 miniature plates passed the jury, which was composed of Irwin D. Hoffman, Eugene Higgins, Armin Landeck, Cathel B. O'Toole and Frederick Detwiller.

John Taylor Arms, president of the Society, after a preview of the show, pronounced it one of the most varied in technique and subject matter of the Society's series of annuals.

A review of the exhibition, illustrated with reproductions of the prize winners, will appear in the next issue.

Prints by Gerry Peirce

Gerry Peirce, prominent Arizona printmaker, is being featured from Feb. 2 to March 1 in a one-man display of his drypoints at the Natural History Building of Washington's Smithsonian Institution.

On view are 33 examples, some blazing with the white light of America's desert country, others catching the desolation of ghost towns and the soaring majesty of mountains. Affording a change of pace are views of the rocky New England coast and such boyhood reminiscences as *Swimmin' Hole*.

Humor in Art

IN REVIEWING three recent books of graphic humor (one by Peter Arno, another by Helen Hokinson, and the third a compendium from *The New Yorker*) for the *Times*, Frank Weitenkampf, print curator of the New York Public Library, made a pertinent evaluation of this popular branch of contemporary art.

"The draftsman's work," he wrote, "is often marked by a feature characteristic of much of our comic art today, in which the style-manner of the artist somewhat displaces the study of human nature. Nature is more or less squeezed into the form of the artist's mannerism. When the latter is carried to extremes . . . we get—clever though the artist may be—something approaching a stencil, a rubberstamp product. In other words, we get puppets instead of humanity in its endless variety.

"Many of these drawings are clever, some all-firedly so, yet not many of them evoke memories of the great masters of the art, such as Daumier, Gavarni, Leech, Keene, Busch. Peter Arno is the freest in his touch, most the artist. His conception of the drum-major's jettie is a good example of his probing of the vagaries and weaknesses in the make-up of our population. And there's Gluyas Williams, his ideas well thought out and definitely drawn, without finishiness.

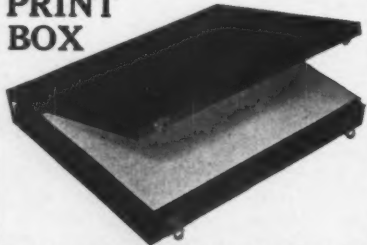
"The *New Yorker* drawings by Wallace Morgan take us back to a slightly earlier period, one, at its best, of honest striving to characterize individuals rather than to evolve a few general types. Miss Hokinson's sly digs at feminine tricks and foibles are amusing, so much so that one overlooks the limits of her scale of expression."

To Paint Altar Triptychs

In a competition sponsored by the Citizens Committee for the Army and Navy, seven artists received commissions of \$200 each to execute eight altar paintings, all in the form of triptychs. The triptychs were on view at the Metropolitan Museum through Jan. 29 and are now being installed in Christian and Jewish chapels at Army camps. The winning artists are Hildreth Meiere, Louis Ross, Rachel Richardson, Louise Brann, Nina B. Wheeler, Ethel P. Paulin and Alfred Tulk.

Francis Henry Taylor, Metropolitan director, and Maurice Lavanoux, Mrs. Junius Morgan, Clarence Michalis and Hardie Philip were judges. Ten additional triptychs are being painted by Competition Winners Wheeler, Meiere, Brann, Tulk, and by Henri Courtais, Michael Newell and Edith Emerson.

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Landscape with Milkman: REMBRANDT (Etching)

Rembrandt Etchings at the Metropolitan

(Continued from page 6)

cal but not really dramatic, its composition is loose and not reduced to a unity, and emotionally it lacks concentration and reality . . . It is a pageant of the wholly artificial kind that long reigned on the stages of the theater . . . The great defects of the picture were implicit in its initial assumptions, and all the bravura of the greatest of technicians could not overcome them."

Continues Ivins: "It is probable that Rembrandt himself was the severest critic of the *Hundred Guilders*, for he never again did anything of the kind. As the years went by and his thought ripened, the incidents that he illustrated became steadily more unified, more concentrated, in their dramatic intensity. They contained fewer and fewer 'asides' and less and less irrelevant detail, until at the end his account was as terse as the Bible's own phrases."

As steps toward this culmination Ivins lists the *Three Crosses*, *Presentation in the Temple*, *Descent from the Cross*, *Entombment* and *Christ Presented to the People*. "All of them are masterpieces . . . They show how Rembrandt went on from each to something more compact, more concentrated, more wonderful, until at the end he made the tiny plate of Christ on the Mount of Olives, which is the limit of the series."

Rembrandt's etched landscapes, Ivins writes, "fall into two major groups, done about 1641 to 1645 and about 1650 or 1651. What in many respects was his greatest imaginative work was done in the desperate years 1653 to 1658. The *Three Crosses* was etched in 1653 and *Christ Presented to the People* in 1655 [at this time, ironically, Rembrandt and Hendrickje were summoned before the Church, and Hendrickje forbidden communion because of her relations with the poverty-stricken artist]. Most of the marvelous etchings of the nude were done in 1658 or 1659."

"Throughout his life," Ivins continues, "we see Rembrandt swinging from failure to success and back again to failure. And the reason was that he had no standardized mold into which to pour his ideas to cool and stiffen and around the edge of which he could pass his kitchen knife. Everything he did was an adventure . . ."

Of the change in technique that marked Rembrandt's half-century mark, Ivins makes observations pertinent to the careers of all artists around and after 50: "Most men's painting and draw-

ing get bolder and more summary as they pass through the change of physiological vision that takes place about that time in their lives. It is a symptom that is familiar in the work not only of Rembrandt himself but of such vastly different artists as Titian and Goya and Degas. This is the period in which the true artist discovers that he can carry on only at the cost of substituting new headwork for old handwork, and it is therefore almost always accompanied by a sudden compensating growth in intellectual and emotional power that the unthinking take to be merely a change in technique. For a while the skill of hand and eye can be willfully retained after the growth of the mind has begun, and so the two miraculously overlap in a period of ultimate expressiveness. For Rembrandt this began shortly after 1649. In the medium of oil paint, with its less exigent demands upon easy sharpness of sight, the glory lasted into the 1660's, but in the medium of etching, in which determined forcing of the eyes is paid for by racking pain, it did not last beyond 1660. There were a few later plates that marked the decline. And by 1665 Rembrandt had ceased to etch."

Weber's Pigment Lectures

F. W. Weber, technical director of the F. Weber Company, is delivering three lectures on "Craftsmanship and Technique of Fine Arts Painting" at the Pennsylvania Academy, Philadelphia, on the afternoons of Feb. 12, 19 and 26. The lectures, open free to the public, are designed for "every student and artist who desires to know more intimately the chemical and physical properties of the materials he employs in creating permanent and durable works of art."

Among the topics to be treated are the use and abuse of oils, media, varnishes; painting grounds and their effect on durability; proper use of pigments; explanation and demonstration of the various media and techniques employed today in art. All lectures will be illustrated.

Chinese Prints at Pratt

At the fine art school of Pratt Institute, Brooklyn, there is on exhibition a show of Chinese silk prints by Chang Shu-Chi, a professor at the National Central University, Chungking. The prints will remain on view for an indefinite period.

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Louis XV Canapé in Aubusson Tapestry (Schiffer Sale)

Fine Cabinetwork Features New York Sale

THE FIRST February sale at the Parke-Bernet Galleries in New York is scheduled for the evening of the 4th, when a large collection of Currier & Ives color lithographs and a group of English color prints will go on sale, accompanied by historic graphic views of New York. These offerings come from the New York Zoological Society and several private collectors. Two days later, on the afternoon of the 6th, American and English furniture, pewter and objects of art from the H. S. Hinkle collection will be sold.

The major sale of the fortnight takes place Feb. 7 at 2 P.M. Important examples of 18th century French furniture, Renaissance bronzes, drawings and art property belonging to Mrs. Samuel

Schiffer make up this sale. Highlighted are specimens of cabinetwork by notable craftsmen. Among the most important is a royal Aubusson suite of *canapé* and eight armchairs with tapestry backs and seats designed by Oudry. The suite was previously in the Clarence Mackay collection and in 1919 was shown at the Cincinnati Museum. Other chairs, tables and commodes are by Reizell, Cordié, the Nadal brothers and Blanchard, supplemented by a Louis XV bronze doré wall clock, works by Charles du Tertre and the ormolu attributed to the great Caffierei.

Concluding the sale are tapestries, porcelains, Limoges enamel plaques, a 16th century bronze (attributed by some to Bologna), and objects of art.

Rebellious Richard Sickert Dies in England

WALTER RICHARD SICKERT, whose progressive individuality often acted as a shot in the arm to the stuffy body of British painting, died Jan. 23 at Bathampton, Somerset, England, at the age of 81. He had been ill six weeks.

Born in Munich, May 31, 1860, Sickert was taken as a small boy to England, where he began painting at an early age. After several appearances as an actor, he devoted all his time to the visual arts, achieving first a notable reputation on the Continent, and later in England. Much influenced by Degas and Whistler, Sickert adopted many of the precepts of the Impressionists, but never gave himself over wholeheartedly to the teachings of such thoroughgoing Impressionists as Monet and Pissarro. On the other hand, he was never an integral part of the complacent, unimaginative school that for decades has dominated English art.

Somewhat of a rebel, Sickert was elected a member and president of the Royal Society of British Artists in 1928, only to resign the following year because the group rejected his plan for hanging pictures by lot to give younger artists a better chance to exhibit. He was elected to the Royal Academy in 1934, but resigned 14 months later because the Academy refused to protest

against the removal of Jacob Epstein's sculptures from Agar House in the Strand, London. Fumed Sickert: "If the Royal Academy cannot throw its shield over a great sculptor, what is the Royal Academy for?"

The New York *Herald Tribune*, where in appear perhaps the best obituary notices in American journalism, reports: "Sickert exercised the privileges of artistic fancy. He made one reputation as Walter Sickert and a later one as Richard Sickert. He altered his address every few weeks. He changed his dress frequently, adopting the garb of a farmer, an accountant or a laboring man as his whim dictated. If he tired of a collar he went without one for days. He grew a beard and shaved it off again. He was fond of defending the Philistine in conversation."

Sickert's canvases found their way into the principle British museums and many on the Continent. His *Ennui* was shown at the British Pavilion during the New York Fair and is now on tour in this country. Another well-known work is his jubilee portrait of King George V in naval uniform, painted in 1935.

Sickert was thrice married, in 1885 to Helen Cebdon, in 1911 to Christine Angus and in 1926 to Theresa Lessore, also an artist.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Corot: <i>Souvenir des Bords du Lac de Garde: Italie</i> (P-B, Winter)	\$ 3,300
Doubligny: <i>Breezy Day in Summer</i> (P-B, Winter)	1,350
Rousseau: <i>Listere d'un Bois Coupe: Foret de Compiègne</i> (P-B, Winter)	3,500
Harpignies: <i>Moonlight</i> (P-B, Winter)	1,500
Corot: <i>L'Etang aux trois Vaches</i> (P-B, Winter)	1,800
Heuser: <i>Nymph Leaning Against a Tree</i> (P-B, Winter)	1,800
Corot: <i>Le Pecheur: Crepuscule</i> (P-B, Winter)	1,750
L'Hermite: <i>Repos des Moissonneurs</i> (P-B, Winter)	2,900
Corot: <i>Environ de Sèvres</i> (P-B, Winter)	2,700
John Nicholson: <i>Le Quai de Villefranche</i> (P-B, Winter)	2,150
Harpignies: <i>Mediterranean</i> (P-B, Winter)	2,300
Guardi: <i>Seaport and Classic Ruins in Italy</i> (P-B, Winter)	2,100
Raeburn: <i>John Lamont of Lamont</i> (P-B, Winter)	16,700
Raeburn: <i>R. A. Ironsides of Tannockside</i> (P-B, Winter)	1,800
Lenbach, Franz: <i>Prince Otto von Bismarck</i> (P-B, Winter)	4,000
Canaletto: <i>Grand Canal: Venice</i> (P-B, Winter)	4,200
Schreyer: <i>Halt at the Fountain</i> (P-B, Heckscher, et al)	2,500
Velasquez: <i>Boy Eating Soup</i> (P-B, Heckscher, et al)	2,200
Sargent, J. S.: <i>Miss Clara Burch</i> (P-B, Heckscher, et al)	1,400

Sculpture

Rodin: <i>The Thinker</i> (P-B, Winter)	\$ 9,500
Rodin: <i>Brother and Sister</i> (P-B, Winter)	3,300
Rodin: <i>The Genius of War</i> (P-B, Winter)	1,950
Paul Rosenberg: <i>Eternal Spring</i> (P-B, Winter)	1,400
Barye: <i>Theseus Slaying the Centaur Bianor</i> (P-B, Winter)	1,400

Furniture, Tapestries, Etc.

Rees, Jan: Brussels silk tapestry (P-B, Winter) <i>The Battle at the Ships and the Death of Patroclus</i>	\$ 2,350
Rees, Jan: Brussels silk tapestry (P-B, Winter) <i>The Destruction of Troy</i>	2,100
Brussels, Renaissance tapestry, <i>Alexander and the Family of Darius</i> (P-B, Winter)	1,500

Auction Calendar

- Feb. 4, Wednesday evening, Parke-Bernet Galleries: from N. Y. Zoological Society & other collections; extensive group of Currier & Ives prints, also English color prints. Now on exhibition.
- Feb. 6, Friday afternoon, Parke-Bernet Galleries: from H. S. Hinkle collection: American & English furniture; American & other pewter, decorative objects and decorations. Now on exhibition.
- Feb. 7, Saturday afternoon, Parke-Bernet Galleries: from the Mrs. Samuel Schiffer collection: superb examples of French 18th century furniture, objects of art, Renaissance bronzes and drawings by important artists. Now on exhibition.
- Feb. 11 & 12, Wednesday & Thursday afternoons, Parke-Bernet Galleries: from various collections: Oriental art, Chinese porcelains, pottery, bronzes, wood & stone sculptures; Chinese scroll paintings, Egyptian antiquities; textiles. On exhibition from Feb. 7.
- Feb. 13 & 14, Friday & Saturday afternoons, Parke-Bernet Galleries: from estate of Mrs. Henry L. Buswell: Continental furniture; Georgian & American silver; table china & glass; objects of art, textiles. On exhibition from Feb. 7.
- Feb. 19, Thursday afternoon, Parke-Bernet Galleries: from various collections: arms & armor. On exhibition from Feb. 14.
- Feb. 20 & 21, Friday & Saturday afternoons, Parke-Bernet Galleries: from various collections: English furniture & decorations; paintings, rugs, items of historical interest. On exhibition from Feb. 14.

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Rousseau Review

[Continued from page 7]

ing "towards that sustained unity" found in the background of *The Sleeping Gypsy* of 1897," described by Rich as Rousseau's "greatest painting of the 90s." In this canvas was incorporated "all the knowledge that Rousseau had added to his natural gift, all the freedoms he had gained by 10 years of intense labor." Here is transfixed an uncanny, dreamlike mood. Grandeur of forms, dramatic tension between animal and figure, harmony of color and "indissoluble union of design and poetry . . . make *The Sleeping Gypsy* one of the strangest and most moving paintings in all modern art."

This work marks the emergence of Rousseau's personal pictorial idiom. From here on he "moves easily in the world of his creation, realizing (in the sense that Cézanne used the word) as easily and clearly as he imagines."

Artists, a few critics and some of the intellectuals began to espouse Rousseau's cause. By 1907, when he was 63, he enjoyed the recognition of his fellow artists and moved in "the most advanced group of artists and writers in Paris." He remained incredibly naive, "accepting applause with the same tranquility with which he had met abuse." In 1908 he painted *The Cart of Père Juniet*, one of his "most clarified and subtle translations of that middle-class milieu which made up his daily life."

In 1910 Rousseau painted *The Dream* (Feb. 15, 1934 DIGEST), his last important effort and, significantly, a creative résumé of his entire career. The nude on a red sofa surrounded by the verdant foliage of a jungle, combines the features of his best previous works, but it surprised his friends. To a query from Critic Dupont, Rousseau replied: "The sleeping woman on the sofa dreams that she is transported into the forest, hearing the music of the snake-charmer. This explains why the sofa is in the picture." The official explanation off his chest, Rousseau later confided to André Salmon: "The sofa is there only because of its glowing, red color."

The Dream, concludes Director Rich, "is a summation of all those qualities which make Rousseau inimitable. Its organization of spaces and complex tones is equaled by its sentiment. The plane of reality (the figure on the sofa) is inventively joined to the plane of the dream (the jungle). In it appears, in heightened form, every symbol of the last 10 years of Rousseau's life, redesigned and related with a free intensity. The nude figure surrounded by enormous lilies is one of Rousseau's most perfect realizations, while the leopards peering from the jungle leaves are full of his expressive mystery."

Commercial Art Invades Met

The once razor-like line between commercial and fine art is losing its edge. The 21st annual exhibition of the Art Directors Club of New York will be held within the august confines of the Metropolitan Museum from April 16 to May 2. The venerable Metropolitan will then, for the first time, act as host to the illustrators, advertising and commercial artists whose works comprise these annuals.

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Athens, Ga.

SOUTHERN STATES ART LEAGUE'S 22nd ANNUAL. April 9-30, University of Ga. Open to all artists born in or residing in (2 yrs.) the South. All pictorial media & crafts. Membership fee: \$5. Jury. Prizes not yet announced. Last date for return of cards & entries: March 14. For complete data write Miss Ethel Hutson, 7321 Panola St., New Orleans, La.

Baltimore, Md.

MARYLAND ARTISTS' 10th ANNUAL. March 13 to April 12, Baltimore Museum. Open to all artists born or resident in Maryland. All media. No fee. Jury. Medals & purchase awards. Last date for arrival of entry cards: Feb. 14; of entries: Feb. 18. For cards & data write Leslie Cheek, Jr., director, Baltimore Museum, Baltimore.

Fort Worth, Texas

WEST TEXAS ANNUAL. March 1-15, Public Library Gallery. Open to all west Texas artists. All media. No fee. Jury. \$175 in prizes. Last date for arrival of cards: Feb. 23; of entries: Feb. 25. For cards & data write Mary Lake, Fort Worth Art Association, Public Library, Fort Worth, Texas.

Kansas City, Mo.

MIDWESTERN ARTISTS' ANNUAL. March 1-29, Nelson-Atkins Museum. Open to artists of Mo., Kan., Nebr., Iowa, Okla., Ark., Colo., Texas and N. M. All media. No fee. Jury. Cash prizes. Last date for arrival of cards: Feb. 9; of entries: Feb. 16. For cards & data write Keith Martin, director, Kansas City Art Institute, 4415 Warwick Blvd., Kansas City, Mo.

Los Angeles, Calif.

LOS ANGELES ARTISTS' 3rd ANNUAL. March 14 to April 26, Los Angeles Museum. Open to artists in and within 100 miles of Los Angeles. All pictorial media & crafts; no fee. Jury. Cash prizes, not announced yet. Last date for return of entry cards & entries: March 2. For data write Louise Ballard, Los Angeles County Museum, Exposition Park, Los Angeles.

Newark, N. J.

ACADEMY OF ARTS NEW JERSEY EXHIBITION. March 22 to April 11. Open to all New Jersey artists. Media: oil, watercolor & pastel. Jury. Medals. For details write T. R. Bogut, Director, Academy of Arts, 847 Broad St., Newark, N. J.

New Orleans, La.

ARTS & CRAFTS CLUB MEMBERS ANNUAL. March 14 to April 4. Open to members. All pictorial media. Jury. One \$100 prize. Last date for arrival of entries: March 12. For data write Arts and Crafts Club, 712 Royal St., New Orleans.

New York, N. Y.

AMERICAN WATERCOLOR SOCIETY'S 75th ANNUAL. March 7-29, National Acad-

emy Galleries. Open to all artists. Media: watercolor & pastel. Fee for non-members: 50c per picture. Jury. Three cash prizes & medal. Receiving date for entries: Feb. 26. For information write Harry De Maine, 3 E. 89th St., New York City.

NATIONAL ACADEMY'S 116th ANNUAL. April 8 to May 16, at National Academy. Open to all American artists. Media: oil & sculpture (graphic art & architecture section to be held next autumn). Jury. 13 cash prizes & 3 medals. Entries to be delivered March 23 & 24. For cards & full data write National Academy of Design, 1083 Fifth Avenue, New York City.

Oakland, Calif.

OAKLAND OIL ANNUAL. March 1-29, Oakland Art Gallery. Medium: oil. Jury. Prizes not announced. Last date for receiving entries: Feb. 21. For blanks and full data write Oakland Art Gallery, Oakland, Calif.

Philadelphia, Pa.

COLOR PRINT SOCIETY'S 3rd ANNUAL. March 25 to April 11, at the Print Club, Philadelphia. Eligibility, closing dates and data on prizes not yet released. For entry blanks and full information write Print Club, 1614 Latimer St., Philadelphia, or Mary Mullineux, Secretary, 11 W. Walnut Lane, Germantown, Pa.

PRINT CLUB'S 16th ANNUAL. Feb. 27 to March 21. Media: wood-engravings, woodcuts & block prints. Jury. Fee: 50c for 2 or 4 entries. Two \$75 prizes. Last date for arrival of cards: Feb. 4; of entries: Feb. 6. For blanks and data write The Print Club, 1614 Latimer St., Philadelphia.

Richmond, Va.

VIRGINIA MUSEUM'S 3rd BIENNIAL. March 4 to April 14. Open to all American artists. Medium: oil. No fee. Jury. \$3,000 purchase fund & medals. Last date for arrival of cards: Jan. 31; of entries: Feb. 3 (to New York jury) and Feb. 9 (Richmond jury). For cards & data write Thomas C. Coit, Jr., director, Virginia Museum, Richmond, Va.

Seattle, Wash.

NORTHWEST PRINTMAKERS' 14th ANNUAL. March 4 to April 5, Seattle Museum. Open to all artists. All print media. Fee: \$1. Jury. Purchase prizes. Last date for arrival of cards & fee: Feb. 16; of exhibits, Feb. 19. For data write William S. Gamble, 1514 Palm St., Seattle, Wash.

Competitions

SUMMER SCHOOL SCHOLARSHIP IN PAINTING AND CERAMICS: The Cumington School offers competitive scholarships in painting & ceramics to artists "who cannot finance their study without full aid." Candidates must have completed secondary school and have done considerable work in their fields. Closing date: March 15. Do not send samples; instead, write for particulars to: Registrar, Cumington School, Cumington, Mass.

RED CROSS POSTER & PICTURE COMPETITION: The Red Cross will expend \$3,000 on poster designs and art work submitted, on the recommendation of a professional jury. Closing date: March 18. Before submitting work, write for details

to the Section of Fine Arts, Public Buildings Administration, Washington, D. C.

NATIONAL HOSPITAL DAY POSTER CONTEST: Poster designs "which emphasize the scientific, personal and social values of community hospitals," are eligible. Top prize: \$200, three \$50 awards, plus free hospitalization to winners. Jury headed by Director Rich of Chicago Institute. Closing date: March 20. For data write (and send entries to): C. Rufus Rorem, National Hospital Day Committee, American Hospital Association, 18 E. Division St., Chicago.

THIRD ROSENBERG TRAVELING SCHOLARSHIP: Paying up to \$1,500, this scholarship is open to artists who have already demonstrated their ability or "professional standing" who have registered in the California School of Fine Arts for at least two semesters. Age limits: 25 to 35, although exceptional talents beyond 35 will be considered. Closing date: March 31. For applications write San Francisco Art Association, 800 Chestnut St., San Francisco, Calif.

KATE NEAL KINLEY FELLOWSHIP: University of Illinois board of trustees announce 11th annual fellowship, open to college graduates in the arts and paying \$1,000 for 1 year of advanced study. Closing date: May 1, 1942. For application blanks and data write Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

Hoosier Salon

[Continued from page 12]

ond best" work by a Catholic teacher (\$75), John J. Bednar's *Head of a Negro*.

Purchase prizes, funded by sororities and clubs, went to the following: the \$350 Kappa Kappa Kappa award, to C. Curry Bohm for *For Better, For Worse* and to Johann Berthelsen for *Fifth Avenue, New York*; the \$300 Psi Iota Xi award, to Harry R. Townsend's *Winter Sunsh ne*, Edwin Fulwider's *Still Life* and Gordon Mess' *Gloucester Fishing Boats*; the \$300 V. F. W. award, to Georges La Chance's *Prelude to Winter*; the Indiana Federation's \$300 award, to Randolph Coats' *Isolation* and George Mock's *November Morning*; the \$100 Delta Sigma Kappa prize, to Ruthven Byrum's *Grandfather Mountain*; \$100 Women's Club award, to Sybil Connell's *Chrysanthemums*; \$100 Elliott Memorial prize, to Dale Bessire's *Road to Greenbriar*; Panhellenic's \$50 prize, to Paul Hadley's *Full Bloom*; 7th District's \$25 award, to Frederick Polley's *Adirondack Roadway* and Evelyn Mess' *Boats on Lake Lugano*.

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Three Men on a Lease

It's NOT ONLY the hapless apartment dweller who has lease trouble. Sometimes venerable art organizations wake up with leases in their stately locks.

In fact three of them did the other day in New York.

When the National Academy moved out of its temporary quarters in the American Fine Arts Building last month and into its handsome new building on Fifth Avenue, the Academy sold its share of stock to the Art Students League, which occupies part of the building. The Architectural League of New York, which with the Academy and the Students League owned equal blocks of stock in the American Fine Arts Society (which owns the building), immediately protested in a law suit in which the words "mulet," "conspiracy" and "fraud" made their harsh appearance.

The Academy sold its stock in the Society to the Art Students League for \$5,000—a figure "greatly below its actual value" says the Architectural League. Then at the Society's annual meeting, the Art Students League, voting its newly acquired stock, elected 9 of the 13 trustees, which body then adopted a resolution releasing the Academy (on payment of \$500) from its lease for space in the building. This deal, the Architectural League contends, was a conspiracy to "mulet and despoil the American Fine Arts Society of a portion of its assets, and constituted a fraud upon the society and its stockholders."

Countered Martin Jarvis Sand, one of the Society's trustees and attorney for the defendants: "The Architectural League was released from its own leases in a similar manner a year ago, but now objects when the Academy is released. Its own leases were taken over by the Art Students League, which was very much interested in seeing the American Fine Arts Society function.

Papers were filed Jan. 19 with the New York Supreme Court.

We hope the boys don't let their blood pressures run away with them.

Winslow on Education

Leon L. Winslow, director of art education in the public schools of Baltimore, has completed a new book, *Art in Elementary Education*, which McGraw-Hill will publish in the near future. The volume is to serve as a companion work to Winslow's *Art in Secondary Education*, which appeared last year. Both volumes are an outgrowth of the author's *The Integrated School Art Program*, published in 1939.

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The Field of American Art Education

Wessels' New Post

GLENN WESSELS, who has been a member of the faculty at the California College of Arts and Crafts for many years, has been appointed assistant professor of fine arts at Washington State College, Pullman, Washington. Wessels is one of the most widely known artist-teachers on the Pacific Coast. He has previously taught at Northwestern University, Mills College, and the University of California. For a number of years he was art critic for the *San Francisco Argonaut*.

The State College of Washington is the second largest educational institution in the Northwest district. Professor Worth D. Griffin is head of the art department and has developed the enrollment in fine arts from a very small group to 500 at present.

Camouflage in Brooklyn

The Brooklyn Museum's Art School, as part of its war-time policy, will offer a course in the principles of camouflage to assist in the community's civilian defense effort, to begin February 9 on Mondays at four o'clock by Madame Lydia Nadejewa. It will include some practical work and illustrations with slides and photographs of various methods of protective concealment.

In addition to painting, the practical work will be with paper board models, wire and nets. Guest lecturers will talk on mimicry in nature, and architectural camouflage.

Rosenberg Scholarships

The third annual Rosenberg traveling scholarship competition, open to artists between the ages of 25 and 35 who have been registered for at least two semesters at the California School of Fine Arts, is now in progress. Although intended primarily to provide funds for art study abroad, projects for special work in the U. S. will be considered.

Subjects eligible: painting, sculpture, mural, mosaic, design, crafts, lithography and decoration. For further details, see the Digest's "Competition" column.

Special Class by McFee

Responding to requests from advanced students and professional artists for individual coaching in figure and still life painting, the Chouinard Art Institute of Los Angeles has established a special class under Henry Lee McFee, noted American painter. Work will begin Feb. 2. Emphasis will be on the solution of aesthetic problems encountered in the painting of each of the artists who will work with Instructor McFee.

Portable Museums

NEW YORK CITY's public schools will not lack artistic and historic exhibits during the duration. For example, the Museum of Natural History has inaugurated a busy war-time program designed to aid civilian morale and to carry the museum's widely diversified collections to schools and other institutions by means of portable, circulating exhibitions.

In announcing the plan, A. Perry Osborn, acting president of the museum, said that "our first aim is to continue our educational activities to schools and other institutions, to help them maintain their programs.

"To this end 144 portable school museums will be installed in school buildings. These school museums are already being constructed in co-operation with the Museum of the City of New York, the Brooklyn Museum, the Brooklyn Children's Museum and the Metropolitan Museum of Art, which has been sponsoring neighborhood exhibits along similar lines for ten years.

"Each school exhibit is designed to parallel a large portion of the school curriculum and contains sufficient material to outfit a room fifteen feet square or larger.

"Exhibits similar to the school collections will be installed in libraries, vacant stores and any other places available for the units. Full courses and timely lectures and motion pictures on defense of home and community and classes in child care, dietetics, handicrafts and the conservation of food and materials vital to the war effort for the purpose of maintaining a high standard of living and health will take place in the community units."

Hekking Goes to Syracuse

Dean H. L. Butler of Syracuse University's College of Fine Arts, announces the appointment of William Hekking as assistant professor of painting for the second semester. Painter Hekking will take the place of Mrs. Marion B. Zimmer of the institution's regular faculty, now on the West Coast on a leave of absence.

A graduate of Syracuse's College of Fine Arts, Hekking formerly taught in the college, serving later as painting instructor at the University of Kansas, director of the Albright Gallery in Buffalo, director of the Columbus School of Art in Columbus, and curator of paintings at the Los Angeles Museum. Noted for his marine canvases, Hekking last year exhibited his work at the Arthur U. Newton Galleries in New York (*THE ART DIGEST*, April 15, 1941).

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57th Street in Review

[Continued from page 23]

result being that Dufy still stays in the
air, while Vlaininck is still very much
part of the dark earth. The brilliant
Dufy blue of *Nice* is spaced between the
slashing winter snows of Vlaininck.
Most forceful of the Dufys is *The Tree*,
most characteristic is the *Place à Hy-
eres*. Most impressive among the Vlami-
ncks is *Place du Marché*, most pleasant-
ly poetic is the blue-toned *Lake View*.

Presenting Joseph Newman

This month Estelle Newman presents
the work of her husband, Joseph New-
man, a painter with ideas as well as a
sound knowledge of craft. From the
naturally posed study of *William Hea-
slip Etching* to the mellow portrait of
Zensida, Newman turns to some highly
interesting studies of girls in various
stages of undress, saved from any hint
of blushing by solid National Academy
workmanship. There is an intriguing
Dancer in black chiffon and an intima-
mate composition of two girls in a back
bedroom called *The Black Coat*. New-
man's capabilities are best summed up
in the plastic *Young Student* and the
Portrait of Elias Tobenkin.

Outdoors With William Fisher

A fresh breath of country air is felt
in William Fisher's outdoor scenes at
the Eighth Street Gallery until Feb.
14. Fisher is a "natural" in paint, a
painter who approaches his subject with
just plain sincerity and a good deal of
the good old American realism. As a
result, these cheerful landscapes of New
Jersey and Pennsylvania farmlands have
a homespun quality. Fisher likes espe-
cially barnyards with horses and farm-
ers, the play of summer heat over pas-
tures, and village streets in autumn.
His characteristic fresh air quality is
best caught in *Pennsylvania Dutch
Landscape* and *Panoramic View*. Other
pleasant canvases are *The Stone Mill*
and *Barns With Hex Signs*, a tradition
among the Dutch to scare off any hov-
ering hexes.

Portraits Soundly Painted

With a directness gained from the
teachings of Wayman Adams, the por-
trait painter Ethel Barksdale Wack, at
the 460 Park Avenue Galleries from Feb.
3 to 14, paints large canvases with con-
trolled simplicity and an even-flowing
technique. Specially impressive are the
large likeness of Lotte Lehman, Metro-
politan Opera star, and the self-portrait
in "painting" costume. Mrs. Wack also
trained under Ivan Olinsky and Cecilia
Beaux, a solid enough background for
any conscientious portrait painter.

Encore at Contemporary

Old favorites from past exhibitions
are on view at the Contemporary Arts
until Feb. 6. A common denominator
among these progressive artists is their
use of subdued color and individualism
in design and subject matter. Louis
Bosa, always a favorite, has one of his
Maine skating scenes; Polly Thayer, an-
other original artist, is represented by
a realistic landscape entitled *House and
Garden*. Then there are on view Sig-
mund Koslow's pleasant *Quiet Waters*,
the forceful *Nightfall* by Josef Presser,

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Ruth Chaney's *Escape* and the juxtaposed yet solid *Making Up* by Herbert Barnett. As a unit, it is a spirited exhibition.

Mexico via Howard Claney

Howard Claney, exhibiting at the Vendome Gallery until Feb. 14, has taken popular Mexican subjects and with vivid colors and heavy manipulation of paint lifted them from the picturesque into positive statements. Claney's fearless workmanship, it may be said, has turned the usual Mexican market scenes, mountain churches and street scenes into feasts of color, best of these being *City of the Plain* and *The Steep Street*. In addition there are on view several black and white subjects done from London to Paris, even a *Garage on West 3rd Street*, New York. Also of interest are the mounted sketches, a painter's "feelers," which show Claney's ability to draw as well as paint.

Shelton Paints the Sea

The sea is the feature in Alphonse J. Shelton's exhibition at the Grand Central Galleries. Originally a portrait painter, Shelton gave up this successful occupation to follow the sea. He bought a tiny plot of land on a Maine island, put up a small cabin and began studying wave actions and rock formation. It was about this time that the nephew of Winslow Homer, C. L. Homer, became so enthusiastic about Shelton's seascapes that he furnished him with some of his uncle's canvas and offered the young painter a chance to paint from Homer's studio.

Counsel Shows Progress

One pleasant thing about covering an artist's work year after year is that one sometimes has the satisfaction of seeing yearly gains. Take Fredrick Counsel, appearing again at the No. 10 Gallery (until Feb. 14) in a show called "East Side—West Side." Last year Counsel couldn't make up his mind to paint muralistic oils or large over-spontaneous watercolors. The present show reveals more concentration on fresh and fluent watercolors, as well as a slowing up on the artist's output and a consequent gain in quality. He is more selective in his subject matter and skillful in its execution.

Gelb at Associated

When Donald Gelb finds a subject he likes to paint, he can't stop painting it. At his show at the Associated American Artists Gallery until Feb. 9, we see various versions of *Sleep*, the *Bull Fight* and flower studies. Gelb thinks as freely as he paints, running the scale from sly humor to outward sympathy for the oppressed. His work has the element of caricature found in William Gropper's work and the haunted eyes of Siporin's tragic figures—and there aren't many colors Gelb leaves out in his comments on life and people. *Ghost River* indicates Gelb might be more sincere as a landscapist than as a human documentist.

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Artists' Council for Victory

Definitive organization of artists for war work has been achieved in the New York metropolitan area by a merger of two groups.

Complying with the request of the Federal Government that there be but one organization of artists in the New York City region with which it could deal during the war, a joint committee of nine, representing the National Art Council for Defense (see the League pages, Dec. 15, 1941) and the Art Societies for Defense, prepared for a meeting of delegates and alternates of twenty-one art societies. These met at the Architectural League, New York, Monday evening, January 19th.

The following art organizations participated:

Allied Artists of America.
American Artists Congress.
New York Chapter, American Artists Professional League.
American Society of Miniature Painters.

American Water Color Society.
An American Group.
Mural Artists Guild of United Scenic Artists.

National Academy of Design.
National Association of Women Artists.

National Sculpture Society.
National Society of Mural Painters.
New York Society of Women Artists.
Sculptors Guild, Inc.
Society of American Etchers.
Federation of Modern Painters and Sculptors.

United American Artists.
Alumni Association of the American Academy in Rome.

Municipal Art Society of New York.
New York Chapter, American Institute of Architects.

New York Chapter, American Society of Landscape Architects.

Architects League of New York.

By unanimous vote, the delegates passed this resolution:
WHEREAS the U. S. has suddenly been

plunged in a war that threatens very foundations of civilization, and

WHEREAS the highly organized aggressor nations can be successfully battled only by superior organization, reinforced by the voluntary and spontaneous efforts of a free people in the utilization of all their abilities as developed by free institutions, and

WHEREAS the members of the artistic professions, by virtue of their training and experience, have developed qualities of imagination and technical abilities that can be of service—not only in their usual fields—but also in many activities connected with the military preparations of the land, sea and air forces, with defense industries and planning boards, as well as with civilian protection and morale, and

WHEREAS these artists are desirous of fulfilling their duties as citizens and of placing their services at the disposal of their country in the most effective manner, therefore be it

RESOLVED that the artistic profession, represented by delegates from the societies as noted below, unite in the formation of the

ARTISTS COUNCIL FOR VICTORY and be it further

RESOLVED that this Council be empowered to organize and officially to represent the membership of these constituent societies and that of any other artistic societies whose members, through patriotic motives, desire to join and are admitted by the Council, and be it further

RESOLVED that the Council be instructed to place itself and the membership it represents at the disposal of the Government of the United States to make fully effective the talents and abilities of the artistic professions in the prosecution of the war and in the protection of the country.

Officers elected were:
President—Hobart Nichols, President of the National Academy and a past member of the National Executive Committee of the American Artists Professional League.

Vice Presidents—J. Scott Williams, N.A., past president, National Society of Mural Painters and a member of the National Executive Committee of the American Artists Professional League; Hugo Gellert, chairman, Artists Coordination Committee; Edgar L. Williams, past president, Architectural League of New York; Miss Bianca Todd, president, National Association of Women Artists.

Treasurer—Arthur Crisp, N.A., vice president, National Society of Mural Painters; member of the New York Water Color Society.

Corresponding Secretary—Joseph Le Boit, vice president, United American Artists.

Recording Secretary—Howard Lee Irwin, secretary, New York City Council for Art Week; secretary, National Society of Mural Painters.

Chairman for Architecture—Julian Clarence Levi, past president, Architectural League of New York.

Chairman for Graphic Art—John Taylor Arms, N.A., vice chairman, Graphic Artists, New York City Council for Art Week; president, Society of American Etchers.

Chairman for Landscape—A. F. Brinck-

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American Art Week Prize for 1941—R.F.D. Route 3 by Chauncey F. Ryder. Watercolor, measuring 18 by 22 inches, which will be awarded to a winning state at the Annual Dinner Meeting on February 28 at the Salmagundi Club.

erhoff, past president, New York Chapter, American Society of Landscape Architects.

Chairman for Murals—Allyn Cox, A.N.A., vice chairman for murals, New York City Council for Art Week; acting president, National Society of Mural Painters; secretary, Fine Arts Federation.

relations with the Government—Henry Billings, mural painters.

President Nichols, in taking the chair, pressed the dominating thought. Hereafter there has been divergence and contention. Now we are merged for patriotic service. In this work there are no groups, nor any personal ambitions.

Telegrams announcing the organization of the Artists Council for Victory were sent to President Roosevelt, to the Vice President, to the Secretaries of War and Navy, to the Speaker of the House of Representatives, to the Governor of the State of New York and to the Mayor of New York City.

Color

To artists who wish to know what the research scientists of America are doing on the subject of color, the privilege of being present at sessions of the annual meeting of the Inter-Society Color

Council, Thursday and Friday, February 26th and 27th, at the Metropolitan Museum, New York City, is extended as a courtesy to the American Artists Professional League.

Here is a group of highly trained people who represent a number of societies that all work for a common end so far as color is concerned. And much of their findings may be, sooner or later, of direct benefit to artists in their own work. The function of the League has been to bring the artists who wish it into direct contact with announcements and discussions of the results of their research during the past year. Cards from the League's National Secretary will be necessary for admission to the public session, 8 P.M., February 26th. For cards and Preliminary Program Notice, write the American Artists Professional League, Carnegie Hall, New York City. It will save time if your request is accompanied by a stamped self-addressed envelope.

If you have changed or are about to change your address, please notify the Secretary so that your issues of THE ART DIGEST will reach you without interruption.

14th ANNUAL DINNER-MEETING

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(Look for program notice on this page in the February 15th issue of The Art Digest.)

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CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery To Feb. 15: *New England Sculpture.*

ATLANTA, GA.
High Museum To Feb. 15: "Three County Show."

AUBURN, N. Y.
Cayuga Museum Feb.: *Lincoln and Washington Show.*

BALTIMORE, MD.
Museum of Art To Feb. 11: *Sculpture, Zorach; Feb. 10-22: Ben Silbert Memorial; Prints, Solomon Sokol; Feb. 14th Annual, Baltimore Watercolor Club.*

BINGHAMTON, N. Y.
Museum of Fine Arts Feb.: *American Illustrators.*

BOSTON, MASS.
Doll & Richards To Feb. 14: *Watercolors, Dwight Shepler.*
Horne Galleries To Feb. 14: *Paintings, Herbert Barnett; Watercolor, Carroll Coletti.*

Guild of Boston Artists To Feb. 14: *Work by William M. Paxton.*

Institute of Modern Art Feb.: *Abstract Painting.*

Vose Galleries To Feb. 14: *Paintings, Karl Lerbe; Sculpture by Culler.*

BUFFALO, N. Y.
Albright Art Gallery Feb.: *Miniature Rooms, Mrs. J. W. Thorne; Monochromes, Buffalo Society of Artists.*

CAMBRIDGE, MASS.
Fogg Museum Feb.: *Art of the Middle Ages; American Watercolors, Drawings and Prints.*

CHICAGO, ILL.
Kuh Gallery To Feb. 21: *Watercolors, Kock; Sculpture, Viviano.*

Mandel Bros. To Feb. 19: *5th Annual, Swedish Amer. Art Ass'n.*

Palette & Chisel Academy Feb.: *16th Oils Annual.*

CINCINNATI, OHIO
Art Museum Feb.: *Cincinnati Artists of the Past; Cincinnati Crafters Show.*

CLEVELAND, OHIO
Museum of Art Feb.: *French Watercolors, Drawings, Prints; North American Indians; 8 Syracuse Watercolorists.*

COLORADO SPRINGS, COLO.
Fine Arts Center Feb.: *American Contemporary Paintings.*

COLUMBUS, OHIO
Gallery of Fine Arts Feb.: *Paintings by London Auxiliary Firemen; 1st Central Ohio Salon.*

DALLAS, TEXAS
Museum of Fine Arts Feb.: *Classic and Romantic French Painting.*

DAVENPORT, IOWA
Municipal Art Gallery To Feb. 11: *Paintings, Leopold Seyffert.*

DAYTON, OHIO
Art Institute Feb.: *Industrial Design Show; Cleveland Ceramics.*

DENVER, COLO.
Art Museum Feb.: *Indian Art; Drawings, Muriel V. Sibell.*

DETROIT, MICH.
Institute of Arts Feb. 6-28: *Blueprints of a new Detroit.*

ELMIRA, N. Y.
Arnot Art Gallery Feb.: *Paintings from Salmagundi Club.*

HAGERSTOWN, MD.
Museum of Fine Arts Feb.: *10th Annual, Cumberland Valley Artists.*

HARTFORD, CONN.
Wadsworth Athenaeum Feb.: *Hartford Women Painters.*

HOUSTON, TEXAS
Meinhard-Taylor Galleries To Feb. 14: *Sculpture, American Artists.*

Museum of Fine Arts Feb. 8-March: *17th Annual, Houston Artists.*

INDIANAPOLIS, IND.
Herron Art Institute To Feb. 8: *Gilbert Stuart, Retrospective.*

KANSAS CITY, MO.
Nelson Gallery To Feb. 15: *Paintings, Picasso.*

LAWRENCE, KANSAS
Thayer Museum of Art Feb.: *California Watercolor Society.*

LOS ANGELES, CAL.
Foundation of Western Art Feb.: *9th Annual, Northern California Watercolorists.*

Museum of Art Feb.: *21st Annual, California Watercolor Society; Paintings, Dan Luis.*

Stendahl Art Galleries Feb.: *Annual, Painters and Sculptors Club.*

Vigevano Galleries Feb. 10-March: *Paintings, Ernest Leyden.*

LOUISVILLE, KY.
River Road Gallery To Feb. 14: *Paintings, Martin Schallenger.*

MATLAND, FLA.
Research Studio Gallery To Feb. 14: *Paintings, Blanchard Gummo.*

MEMPHIS, TENN.
Brooks Memorial Art Gallery Feb.: *Work by Zoltan Sepechy.*

MINNEAPOLIS, MINN.
Institute of Arts To Feb. 10: *Etchings, Alfonso Legros.*

MONTCLAIR, N. J.
Museum of Art Feb.: *Portrait Show; Paintings, Helen M. Habberstad.*

MUSKEGON, MICH.
Hackley Art Gallery Feb.: *Muskegon Artists' Annual.*

NEWARK, N. J.
Newark Museum Feb.: *European, Indian and Persian Arts.*

NEW HAVEN, CONN.
Yale Art Gallery To Feb. 23: *Collection of Modern Art of Society Anonymous; Pagan Imagery in Renaissance Art.*

NEW ORLEANS, LA.
Arts & Crafts Club To Feb. 14: *Paintings, Abraham Rattner; Feb. 15: Members Show.*

NORTHAMPTON, MASS.
Smith College Feb.: *Dali and Miro.*

PHILADELPHIA, PA.
Academy of Fine Arts Feb.: *137th Annual, Painting and Sculpture; Feb. 9-28: Contemporary Mexican Prints.*

Art Alliance To Feb. 13: *Work by Caroline G. Granger; To Feb. 22: Work by Mane Katz, Beazell Scott, Risa Robbins, Roy Weber.*

McGee Galleries Feb.: *Old and Modern Paintings.*

Plastic Club Feb. 11-25: *Prints, Black and White Show.*

Print Club To Feb. 24: *Work by Mary Cassatt.*

PITTSBURGH, PA.
Carnegie Institute To Feb. 8: *Work by Leon Kroll.*

PROVIDENCE, R. I.
Art Club To Feb. 8: *Group Show.*

R. I. School of Design Feb.: *Arts of the A. B. C. Pouters.*

RICHMOND, VA.
Museum of Fine Arts To Feb.: *R. L. Neuman, Jerome Myers.*

ROCHESTER, N. Y.
Memorial Art Gallery Feb.: *Claude Bragdon.*

SACRAMENTO, CALIF.
Crocker Art Gallery Feb.: *Drawings, Peter Takal; Work by J. Paget-Fredericks; "Trio," Wait Fahn; Watercolors, Dong Kingman; Paintings, Clyde W. McGill.*

ST. LOUIS, MO.
City Art Museum Feb.: *36th Annual, American Works; Lithographs, Toulouse Lautrec.*

Eleanor Smith Gallery To Feb. 7: *Work by Moholy-Nagy.*

SAN DIEGO, CAL.
Fine Arts Gallery Feb.: *Paintings, Manuel Tolsen.*

SAN FRANCISCO, CAL.
Palace of Legion of Honor Feb.: *Birds and Fish in Art; Paintings, George Chann; Gordon Blanding Collection.*

De Young Memorial Museum Feb.: *Murals and Drawings, Corrado Cagli; Work by Peter Takal; Chinoiserie Artists Club.*

Paul Elder & Co. Feb. 7-28: *Wa-tanabe, Wado Georgette.*

Museum of Art Feb. 11-March: *Drawings and Prints, S. F. Art Ass'n; Eugene Berman Retrospective.*

SANTE FE, N. M.
Museum of New Mexico Feb.: *Watercolors, Charles Barrows, Eric Barber, and Harrison Begay.*

SCRANTON, PA.
Everhart Museum Feb.: *"Art of*

Wearing."

SEATTLE, WASH.
Art Museum Feb.: *Thorne Miniature Rooms; Paintings, Fay Chase.*

SPRINGFIELD, MASS.
G. W. V. Smith Gallery To Feb. 12: *Work by Members of Lotus Club.*

SPRINGFIELD, MO.
Art Museum Feb.: *Prairie Watercolor Painters.*

STATEN ISLAND, N. Y.
Institute of Science and Arts Feb.: *Paintings, Richard Kroth.*

TOLEDO, OHIO
Museum of Art Feb.: *Contemporary Decorative Arts.*

TULSA, OKLA.
Philbrook Art Museum Feb.: *Modern Paintings, Joseph L. Smith; Watercolors, Kraemer Kittridge.*

UTICA, N. Y.
Munson-Williams-Proctor Institute Feb.: *5th Annual, Artists of Utica and Central, N. Y.*

WASHINGTON, D. C.
Corcoran Gallery To Feb. 19: *Naval Defense Activities; Work by Adolphe Borie; Feb. 5: 51st Annual, Society of Washington Artists; Society of Miniature Painters, Sculptors and Gravers of Washington.*

U. S. National Museum Feb.: *Etchings and Drawings, Gerry Peters.*

Whyte Gallery Feb.: *Cuban Cans and Rumbas, Juan Junyer.*

WILMINGTON, N. C.
Museum of Art Feb.: *Camp David Soldier Paintings.*

YOUNGSTOWN, OHIO
Butler Art Institute Feb. 6-March: *Sculpture, Anna Hyatt Huntington; 15th Annual, Ohio Printmakers; Work by Kate L. Hogue.*

EXHIBITIONS IN NEW YORK CITY

14: *Portraits, Ethel B. Wack.*

Gallery of Modern Art (18E57) Feb.: *Work by Duffy and Vlaminc.*

Grand Central Art Galleries (15 Vanderbilt) To Feb. 14: *Paintings, Alphonse J. Shelton; (Hotel Gotham, 2W55) Feb. 3-21: 43rd Annual, American Society of Miniature Painters.*

Harlow, Keppel & Co. (670 Fifth) Feb. 8-March: *Albrecht Durer and his Group.*

Harriman Gallery (63E57) To Feb. 7: *Work by Rudolf Jacobi.*

Dikran Kelekian (20E57) To Feb. 15: *American and French Modern Paintings.*

Kennedy & Co. (785 Fifth) Feb.: *American Prints.*

Kleemann Galleries (38E57) To Feb. 28: *Oils, Elliot Orr.*

Knoedler & Co. (14E57) Feb. 7-27: *Paintings, Thoeny.*

Kraushaar Galleries (730 Fifth) To Feb. 14: *Paintings, Guy Pene du Bois.*

John Levy Galleries (11E57) Feb.: *Barbizon Paintings.*

John Levy Gallery (11E57) Feb. 3-28: *Work by Eugene Berman.*

Lilienfeld Galleries (21E57) Feb.: *Paintings by Derain and Utrillo.*

Macbeth Galleries (11E57) To Feb. 14: *Work by Jerome Myers.*

MacDowell Club (16E73) To Feb. 18: *Paintings, Gifford Beal.*

Matuse Galleries (15E57) To Feb. 14: *Figure Subjects in Modern Painting.*

Guy Mayer Gallery (41E57) Feb.: *Paintings, Beatrice Cuming.*

M. A. McDonald (665 Fifth) To Feb. 14: *Etchings by Rembrandt.*

Metropolitan Museum (Fifth at 82) Feb.: *Work of Rembrandt; To Feb. 15: Western Hemisphere Children's Art.*

Midtown Galleries (605 Madison) To Feb. 14: *Watercolors, Zoltan Sepechy.*

Milch Galleries (108W57) Feb.: *Selected American Paintings.*

Montross Gallery (785 Fifth) Feb. 9-29: *8th Annual Group Show.*

Morton Galleries (130W57) To Feb. 14: *Watercolors, Oliver Chaffee.*

Museum of City of New York (Fifth at 103) To Feb. 16: *"News in New York," Feb. 10-March: "Dancing Through Two Centuries."*

Museum of Modern Art (11W53) Feb.: *18 Artists from 9 States; U. S. Army Illustrators.*

Museum of Non-Objective Painting (24E54) Feb.: *Group Show.*

National Academy Galleries (1083 Fifth) To Feb. 7: *Retrospective Survey of American Art.*

Newhouse Galleries (15E57) Feb.: *English Landscapes and Portraits.*

Newman Gallery (86W55) To Feb. 14: *Paintings, Joseph Neuman.*

Newton Gallery (11E57) Feb.: *English Paintings.*

N. Y. Historical Society (170 Central Pk. W.) Feb. 3-March: *"Meet Mr. Lincoln."*

Nierendorf Gallery (18E57) Feb.: *Paul Klee; "Art from the Sea."*

Number 10 Gallery (19E56) Feb. 14: *Paintings, Fredrick Comsel.*

Old Print Shop (150 Lexington) Feb.: *"Honest Americans."*

James St. L. O'Toole (24E84) To Feb. 7: *Portraits, 19th Century Masters.*

Passedoff Gallery (121E57) Feb. 14: *Sculpture, John Root.*

Perls Gallery (32E58) To Feb. 11: *Paintings, Reginald Wilson.*

Pinacotheca (20W58) To Feb. 21: *Paintings, A. F. Levinson.*

Puma Gallery (59W56) Feb. 2-24: *"Rejections from Carnegie."*

Rehn Gallery (683 Fifth) Feb.: *Contemporary American Paintings.*

Riverside Museum (310 Riverside Dr.) Feb. 10-Feb. 22: *Outdoor Billboard Posters from Latin America.*

Robert-Lee Gallery (32W57) Feb.: *Reproductions of Degas and Renoir.*

Schaeffer Galleries (61E57) Feb.: *Gems of Baroque Painting.*

Schneider-Gabriel Galleries (61E57) Feb.: *Drawings of Various Schools.*

Schultheis Galleries (15 Made Lane) Feb.: *American Paintings.*

Selmann & Co. (5E57) Feb.: *Gothic Tapestries and Renaissance Works of Art.*

Andre Seligmann (15E57) To Feb. 15: *Recent Paintings, J. Corbin.*

E. & A. Silberman (32E57) Feb.: *Old Masters.*

60th St. Gallery (22E60) To Feb. 7: *Portraits by American Artists.*

Society of Illustrators (128E68) Feb. 6: *Andrew Loomis; Feb. 13: Austin Briggs.*

Studio Guild Gallery (130W57) To Feb. 14: *Work by Helen Haughton.*

Uptown Galleries (249 West End) Feb.: *Group Show.*

Valentine Gallery (55E57) To Feb. 7: *Mondrian; Feb. 9-28: Tamayo.*

Vendome Gallery (23W56) To Feb. 14: *Oils, Howard Clancy.*

Wakefield Gallery (64E55) To Feb. 7: *Work by David Hill; Feb. 24: Work by John Begg.*

Wayne Gallery (704 Lexington) Feb.: *Drawings, Prints, Sculptures of Animals.*

Whitney Museum (10W8) To Feb. 25: *"History of American Watercolor Painting."*

Wildenstein & Co. (19E64) Feb.: *Paintings, Rockwell Kent.*

Willard Gallery (32E57) To Feb. 14: *Donald Forbes.*

Howard Young Gallery (12E57) Feb.: *Old Masters.*

Zborowski Gallery (61E57) Feb.: *Paintings, Max Jimenez.*

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